

# COLLEGE ENGLISH

VOLUME 22

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NUMBER 4

## CONTEMPORARY FICTION

Florence L. Walzl: Pattern of Paralysis: Joyce's Dubliners

Martha W. England: Quentin's Story:  
Chronology and Explication

Frank H. Thompson, Jr.: Orwell's Image  
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# COLLEGE ENGLISH

Volume 22

JANUARY 1961

Number 4

## Pattern of Paralysis in Joyce's *Dubliners*: A Study of the Original Framework

FLORENCE L. WALZL

Intensive study of Joyce's *Dubliners* has shown that this collection, once regarded as a set of bare, episodic stories, is a tightly patterned work depending on symbolic details to clarify its meaning. Recent analyses have found various unifying schemes: traditional vices and virtues, Homeric parallels, and Aquinian moral concepts.<sup>1</sup> In Joyce's Dantean many-leveled approach, such different concepts are not mutually exclusive. However, the basic pattern underlying all others is a paralytic process: *Dubliners* has a pathological unity more subtle than is immediately apparent.

At the time Joyce began this work, he was much interested in medicine. In 1902 he entered medical school in Dublin, later went to Paris intending to study medicine, and after his return in 1903 associated with medical students. During

this period he tended to use medical terms in his conversation.<sup>2</sup> Like most beginning medical students he was fascinated with diagnosis. Impatient at the restrictions of life in Dublin, he concluded that Ireland was sick, and diagnosed its psychological malady as hemiplegia, a partial, unilateral paralysis. He told his brother, "What's the matter with you is that you're afraid to live. You and people like you. This city is suffering from hemiplegia of the will."<sup>3</sup> When he had finished only the first story he stated, "I am writing a series of epiclets—ten—for a paper. . . . I call the series *Dubliners* to betray the soul of that hemiplegia or paralysis which many consider a city."<sup>4</sup>

The structure of *Dubliners* reflects a therapeutic approach. Joyce informed his publisher that his aim was to "write a chapter of the moral history" of Ireland and that Dublin was the scene because it seemed "the centre of paralysis." The stories were to be presented "under four of its aspects: childhood, adolescence, maturity and public life." Implicit in this scheme is a per-

<sup>1</sup>See Brewster Ghiselin, "The Unity of Joyce's 'Dubliners,'" *Accent*, XVI (1956), 75-88, 196-213; Richard Levin and Charles Shattuck, "First Flight to Ithaca: A New Reading of 'Dubliners,'" in *James Joyce: Two Decades of Criticism*, ed. Seon Givens, (1948), pp. 47-94; and J. Mitchell Morse, *The Sympathetic Alien: James Joyce and Catholicism* (1959), pp. 103-110.

<sup>2</sup>A specialist in Renaissance non-dramatic literature with related interests in modern British literature, Florence L. Walzl is Associate Professor of English at the University of Wisconsin-Milwaukee.

<sup>3</sup>Richard Elinann, *James Joyce* (1959), pp. 145-146.

<sup>4</sup>Stanislaus Joyce, *My Brother's Keeper* (1958), p. 247.

<sup>5</sup>James Joyce, *Letters*, ed. Stuart Gilbert (1957), p. 55.

sonification of Ireland as a sick, even moribund individual. In fact, he spoke of "the special odour of corruption" floating over his stories and insisted the book held up a "looking-glass" in which Ireland could see itself.<sup>5</sup>

This study seeks to establish the basic pattern of *Dubliners* by examining the paralysis image in the fourteen stories comprising the original collection Joyce tried to publish in 1905. ("The Dead" as a later addition will be treated incidentally.) I hope to show that *Dubliners* is an imagistic unit exemplifying the effects of a creeping paralysis in a progressive diminution of life, that each of Joyce's groupings of stories marks a decisive stage in this deteriorative process, and that the work originally was circular, showing a kind of vicious round in the relationships between man and society.

In *Dubliners* it is difficult to draw a line between plot and symbol: they tend to fuse. Read individually, the stories can be analyzed conventionally, but in the framework, each is more than just a narrative: it is also an epiphany—a visible sign or manifestation—extending to the book as a whole. Thus, each is a story complete in itself dealing with a psychologically paralyzed character or group, and also in the larger structure a symbol of a single stage in the paralytic process. In this sense the central action of the stories will be called plot-images.

This inner imagistic structure corresponds to Joyce's four-part, largely chronological scheme.<sup>6</sup> In each group of stories Joyce translates the major image of paralysis into a more specific one appropriate to the subject matter of

<sup>5</sup>From letters to his publisher, Grant Richards, in Herbert Gorman, *James Joyce* (1939), pp. 150 and 146, and *Letters*, p. 64.

<sup>6</sup>For analyses of chronological pattern see William Powell Jones, *James Joyce and the Common Reader* (1955), pp. 9-23 and Hugh Kenner, *Dublin's Joyce* (1956), pp. 48-68.

the group and reflecting paralysis of the most vital function characteristic of that stage of life. In childhood this function is emotional and psychological development of self as preparation for life; in youth wise and free choice of the major goals in life; in maturity ability to achieve these goals; and in society as a whole, cultural achievements of high standard in various fields.

To illustrate: in childhood, a time of innocence when the world seems better than it is, destruction of a child's sense of illusion can be a psychologically traumatic blow. In the first group the plot image is disillusionment. In adolescence when, for normal development of the individual, proper choices of mate and vocation must be made, whatever hampers voluntary choice in these two vital decisions of life stultifies the individual and paralyzes his will. The plot-image expressing this idea is entrainment. In mature life, normally the period when a person establishes his family and works productively in a vocation, inability to act fruitfully frustrates the individual. The image depicting such paralysis of action is sterility. Finally, in the stories of public life where it is presumed that healthy, functioning society must express itself in ethical and intellectual achievements of a high order, the failure or inability to do so is expressed by images of corruption. Each story is then an image in itself, a symbol of the central paralytic theme. Both the characters and the action (or lack of it) are symbolic: the Dubliners themselves stand ultimately for the Irish ethnos and their physical situations in the story for the spiritual state of the nation.

In the pattern of the book, paralysis of action is followed by that of perceptivity. The tales in succession show a decline in the characters' reactions from painful realization of situation to almost total unawareness. In the stories

of public life, this paralysis of activity and perceptivity permeates all social relationships. As a result, the stories in the first half are epiphanies, partial or whole, to the characters, but from the pivotal eighth story on, become progressively less so, until finally they are epiphanies only for the reader. ("The Dead" stands apart from the earlier stories in this respect as in others.)

The original fourteen stories are all brief, objective episodes whose significance is largely implied: plot-images and symbolic details convey the full meaning. Though the symbols are numerous and complex, those imaging paralysis are recognizable in situations of immobility, insensibility and arrest. Also, since Joyce views paralysis as a kind of living death, or rather succession of deaths, emotional, psychological, or spiritual, details of darkness, cold, night, winter, and blindness image this process. Thirteen of the present fifteen stories take place at the end of the day, at twilight, or actually at night. Most are set in landscapes of frigid cold. References to the end of the day and the end of the year are recurrent. In contrast, the motif of life, which for Joyce meant vital action or escape, is symbolized by images of growth, light, motion, water, or flight. Historical and literary allusions often suggest either paralysis or vitality and have symbolic significance. The moment of epiphany is usually inaugurated with one or more such symbolic details.

Such is Joyce's basic structuring of *Dubliners*. Space does not permit detailed explication of individual narratives, but each of the four groups of stories will be discussed as individual stages in this creeping paralysis.

The original framework of *Dubliners* is a symmetrically balanced four-part grouping of stories, the first and last parts having three stories and the middle sections four each in matching pairs. The parts are carefully integrated. Each group is a logical and imagistic develop-

ment of the previous one and the concluding group rounds out the opening. Each also represents a stage in the paralytic process and is unified by a paralytic sub-image common to itself.

Group one ("The Sisters," "An Encounter," and "Araby") is carefully structured. All stories are told from the viewpoint of young boys, each a little older in the successive tales—boys who are lonely, sensitive and apparently fatherless. All are bookish, imaginative introverts who feel their idealism threatened by the prosaic world. All seek assurance of the reality of their dream world, from their elders or from experiences which will confirm their aspirations. Certain images or motifs are associated with these boys: a father-figure representing permanent values and authority, desire for escape or flight to freedom, and for two of them association of idealism with a chalice (archetypal symbol of both the quest and communion.)

The boys meet the reality, not of their aspirations, but of a corrupt society embodied in a father-figure or a shattering experience as a result of attempts at escape. The end of their quest confronts them with corruption, materialism, and loss of values, represented by images of darkness, decay, blindness, and sterility. The total experience of disillusionment is associated in each case with the paralysis image.

The three stories represent a progression. In "The Sisters" the child-hero discovers in the death of an old, paralyzed priest, who had been tutoring him, the decadence of his society. Cramped in his home environment, he had turned to the priest who represented knowledge and religious authority as if to a father. But at the priest's death, he realizes that others associate the priest with materialism and decay, and at the wake, perceives intuitively in the priest's paralysis the stagnation of his society and senses in the hands which are only

"loosely retaining a chalice" the failure of the Christian mission (p. 25).<sup>7</sup> The boy's refusal of cream crackers and belated acceptance of wine (obvious communion symbols) image his disillusionment with and partial repudiation of a clerically dominated society. The story is shrouded in details of darkness, symbolic of the child's loss of innocence.

In "An Encounter" two boys, already dissatisfied with their father-dominated school-society (represented by Father Butler whose memory haunts them all day), seek escape, hoping to find more meaningful experiences elsewhere. Deciding that adventures "must be sought abroad" (p. 31), they plan a truant day by the sea. Their adventure is meeting an elderly man who authoritatively gives them advice on books and sex. To their abhorrence and fright he turns out to be a pervert whose psychological paralysis is imaged in his conversation which "as if magnetised . . . seemed to circle slowly round and round its . . . centre" (p. 37). This story depicts more than a meeting with a pederast; it images the sterility of ambition in Irish society.

For the boy of "Araby" shades of the prison-house are already closing. Living on a blind street in a "musty" house formerly tenanted by a dead priest, reading dull books inherited from him, wandering amidst the commercialism of the markets (symbols of society), he realizes his environment is hostile to his illusions. But he shields a dream of romantic love from reality, feeling he bears his "chalice safely through a throng of foes" (p. 41). However, at a bazaar with whose romantic name he associates his idealistic emotion for an older girl, he meets disillusionment. Its emptiness, church-like silence and commercialism strip him of illusion. As the lights go out, plung-

ing him into darkness he realizes his blindness in mistaking puppy-love for passion. Escape was in vain.

In this group disillusion is clearly the plot-image. The heroes successively find wanting the three vital emotions of faith, hope or ambition for experience, and love.<sup>8</sup> Their reactions are painful and injurious. The child of "The Sister" hides under the bedcovers from his terrifying dreams of the priest; the boy of "An Encounter," panic-stricken for fear he be caught by the pervert, runs back to the associations he had formerly "despised" (p. 38); and the hero of "Araby" turns homeward feeling "driven and derided" (p. 46). In each case disillusionment and failure to escape have resulted in emotional injury, and Joyce's descriptions presage a greater degree of constriction for the characters.

The second group ("Eveline," "After the Race," "Two Gallants" and "The Boarding House") is probably the most tightly unified. It presents several young people all unsettled in life, all facing the vital choices of mate and vocation, and all so paralyzed in emotion and will that they make wrong choices or none at all. This group is the logical outcome of the previous one in that the characters are already so injured by their experience with society that voluntary choice is almost impossible for them. Past traditions or present conventionalities immobilize them. The paralytic sub-image of this group is the trap. All the characters either by weak or wrong choices get caught.

In "Eveline" Irish bourgeois society ensnares and paralyzes a young girl. Her choice is between an elopement offering a happy marriage abroad or a dreary existence in Ireland as a clerk by day and slavey for a drunken father at night. But Eveline is trapped by

<sup>7</sup>Quotations are from *The Portable James Joyce* (New York, 1946).

<sup>8</sup>See Ghiselin, pp. 196-199 for a similar interpretation of these three stories as exemplification of the theological virtues.

society, past and present, in a promise to a dying, irrational mother and the unreasonable opposition of her father. Though she wants "to live" and decides to "escape" (p. 50), on the dock she is paralyzed by fear. When her lover calls to her, "she set her white face to him, passive, like a helpless animal," her eyes giving "no sign of love or farewell or recognition" (p. 51). She is caught in a death trap, doomed by paralysis of will born of timidity and a mistaken sense of obligation. In "After the Race," the matching story, wealthy Jimmy Doyle, over-indulged by an ambitious father, is too immature and weak to choose a proper vocation. Like Eveline seeking escape, he mistakes fast living and all-night gambling with his middle class father's hard-earned money for "life." Unable to face the morning after debts, he retreats into a "dark stupor" (p. 58), seeking in a kind of voluntary paralysis to escape reality, symbolized in the ironic ending—"Daybreak, gentlemen" (p. 59).

In these stories wholesome vocational choices have been rejected for less wise ones, but in the next pair, "Two Gallants" and "The Boarding House," the alternatives are neither wise nor right. The plots of both blend into one situation the choice of love and work. The two gallants are penniless ne'er-do-wells who seek to trick out of her savings a servant girl, whom one of them has already seduced. For Corley love is purely mercenary, and in ultimate irony the trapper is trapped. For in accepting the girl's gold coin, it is Corley who becomes the prostitute. His friend, Lenehan, acquiesces to evil out of inertia. Drifting from bar to bar, cadging drinks and food, he longs for "a good job" and "a home of his own" (p. 68), but is too weak and defeated to do more than experience vicariously his friend's sex act and share abjectly in the swindled money. The paralysis which immobilizes character is subtly

presented by two images from Tom Moore's songs. The "weary" harp (p. 64) in the hands of a street musician suggests Moore's image of captive Ireland as the harp "mute on Tara's walls." The song "Silent, O Moyle" that Lenehan silently harps on the railings, images his own state in the lament of a charmed maiden doomed to wander the world transfigured into the form of a swan and longing for death. The final story of the group, "The Boarding House," presents a trap sprung on a sober young man by a conniving mother and daughter. Doran agrees to marry a girl he does not want, out of concern for conventional morality and fear of losing a lucrative position. Though "his instinct urged him to remain free" and he "had a notion he was being had" (p. 77), he cannot face the realities and risks of action.

This group has both unity and progression. Though the stories move from wholesome, voluntary choices to evil or forced ones, in each the character chooses a trap, a situation leaving no hope of love or purposeful work. The resulting emptiness of life presages the plot-image of the next group.

Sterility dominates the third group ("A Little Cloud," "Counterparts," "Clay" and "A Painful Case"). Paralysis of will leads logically to that of action, for in a society where individuals lack freedom in making the vital decisions of life, the result is frustration and non-productiveness. These characters are already trapped by life, having made constraining choices earlier. With one exception, none face important decisions in the stories, which depict frustration in the achievement of careers and satisfying family relationships.

The first pair depict the "careers" of family men and show how thwarting of the creative instinct in a man's work harms both the individual and his family. In "A Little Cloud" a would-be poet, Little Chandler, meets a former class-

mate who has achieved success as a writer abroad and realizes he himself has traded freedom and career for a dull clerkship and narrow domesticity. Too timid earlier to leave Ireland or even reveal his literary interests, he now discovers he no longer can. His epiphany is brought about by his reading a poem of Byron on death. In this line, "Within this narrow cell reclines her clay," he perceives an image of his own psychological paralysis. His prim little house is a cell where he is "prisoner for life," unable to "do anything" (p. 95). Ironically, both his wife and child, who must substitute for the productions of the mind, reject him because of his ineffectuality. In the matching story, "Counterparts," the miserliness, dullness and petty tyranny of a business office destroy initiative and spirit. A very ordinary man, Farrington, trapped by economic need and too weak to rebel, is turned into a brute who visits upon his innocent son at night the ignominy and punishment he has suffered himself all day. The mechanical office routine and clattering impersonal machines image the sterility of modern business. The unproductive work dehumanizes Farrington as man and father.

The second pair of stories shift the emphasis from careers to family life. "Clay" and "A Painful Case" are carefully matched tales about two celibates, an elderly spinster and an old bachelor, both without family. Sterility is imaged in the characters and plots. Maria works a dull round among women in a laundry; Mr. James Duffy, a cashier's routine among men in a bank. The tragedy lies in the barren waste of their lives. In "Clay" circumstance has doomed a woman with the potentialities of an ideal mother to a solitary, empty life. But whereas Maria has no choice, Mr. Duffy is given a chance at life and love in an affair with a married woman as lonely and frustrated as he. Her companionship is "like a warm soil" in

which his nature begins to "open" (p. 122), but eventually, disdaining emotion, he rejects her and so dooms them both to death. She dies of alcoholism and he becomes a mere shade of a man, without friends or interests—almost completely paralyzed in feeling as in act.

In these two tales which end the chronological cycle, Joyce suggests, in addition to sterility of action, the final total paralysis of physical death which the characters must face. Maria on her Halloween excursion is made to look like the appropriate spirit of this night, a witch; and her choice of clay in the game of fortunes at the Halloween party is prophetic of death—all that the future holds for her. For Mr. Duffy the pre-sentiment of the future is more terrifying. On the frigid night he learns of his friend's death, he feels she touches his hand—the action that had repelled him in life. The line between the quick and the dead dissolves for him, and suddenly it is the woman who lives as a passionate, tragic memory and he—the man who never once felt deeply enough to take the hand of a suffering woman—who is the dead.

The growing paralysis of perceptivity which Joyce shows as a pattern in *Dubliners* is especially evident in this group as one proceeds from Little Chandler's self-pity through Farrington's unthinking resentment to Maria's shy disappointment and finally to Mr. Duffy's unfeeling frigidity. The pattern is not unlike Dante's progression in the *Inferno* through evil increasingly more solitary and asocial to the icy heart of Hell itself. Joyce's pathological progress leads to an immobility as deadly and as cold.

The fourth group, the stories of public life ("Ivy Day in the Committee Room," "A Mother" and "Grace") shift focus, but are, nevertheless, a development of the previous groups. In a logical extension of Joyce's central image of the hemiplegic, they treat the effects of

paralysis upon society as a whole. In the human being, disuse of function results in decay, morbid corruption, and death: here a decadent society is imaged as a moribund organism. The stories give a panorama of religious, governmental and artistic activities.

In the 1905 plan, this group of stories was designed to round out the opening set in a circular structure. Though no one could regret the present ending with "The Dead" so poetically summing up all the motifs of the book, nonetheless, it obscures Joyce's early pattern. Originally the three opening stories dealing with faith, hope (or ambition), and love would have been counterbalanced by the three closing ones using the same themes in reverse order, the book opening and closing on the theme of faith. Thus, the first group would have depicted the painful disillusionment of individuals in a decadent society; the last, in contrast, would have shown social groups too corrupt to be aware of their decadence. In the present arrangement this polarity is not as obvious, but the single stories balance. The personal quest for a spiritual credo in "The Sisters" in the opening becomes a general agnostic materialism in "Grace" at the end; ambition for meaningful experience in "An Encounter" becomes satisfaction with mass mediocrity in "A Mother"; and the idealistic love of "Araby" becomes social treachery in "Ivy Day." Also the beginning and end join in depicting exactly the same debased moral values in society.

In these final stories, which picture a moribund society, its values corrupt and its people morally and intellectually dead, Joyce uses the device Eliot later employed in "Hollow Men" where the "lost violent souls" of the past make scarecrows of the empty men of the present. Historical and literary allusions become symbols of healthy activity in contrast to the pictures of corruption.

"Ivy Day in the Committee Room"

is Joyce's picture of politics in Ireland. Set in an electioneering headquarters, it depicts venal politicians, willing to sell their country for a miserable handout and a drink. The most important character never appears. It is Parnell, whose anniversary this day is and whose memory haunts the story in the ivy leaves they all wear, the references to the "Chief," and above all, the plot itself, which is a set of antitheses. These wardheeler to whom politics means deals, who distrust each other as spies, and who are working for a candidate and cause they despise, are set against the memory of a man who made politics statesmanship, who sought to unite all Irishmen, and who sacrificed health and fortune to freedom. The local boss finally declares "Parnell is dead" (p. 144), but the symbolic details of the story imply an irony, for the eerie opening scene of darkness lit by glowing coals suggests Hell and the candidate is called a "schoolboy of hell" (p. 135). By implication these men are among the damned and it is they who are dead. Callous betrayal is the keynote of this story as idealistic love is that of the balancing story "Araby."

The next story, "A Mother," deals like "An Encounter," with the virtue of hope in the definition of laudable ambition (Dante's among others'). The boy of "An Encounter" hopefully seeks experience, but finds sterility in the pervert. In "A Mother" a not-too-talented girl seeks a career, but has it wrecked by her mother's commonplace, materialistic standards. Local concerts provide the setting of the story. Given by amateur singers and actors, their mediocrity is underscored by subtle references to the great tradition of grand opera. The sterility of the arts is imaged by stereotyped performances and mass vulgarity. The only professional, an antiquated vocalist who looked as if "resurrected" when she sang in a "bodiless gasping voice" (p. 160), sym-

bolizes Joyce's view that the arts in Ireland are dead.

As originally planned, *Dubliners* would have opened with "The Sisters" and closed with "Grace," both stories of religion. The child's search for moral values would have contrasted with the complacent acceptance of hypocrisy by a group of men completely insensible of their moral hollowness and that of the materialistic priest who is their guide. This story depicts a drunkard whom his friends persuade to make a retreat. By burlesquing in its three scenes the three realms of the dead of the *Divine Comedy*, Joyce indicates these men are the damned. Mr. Kernan's infernal fall down the stairs into the filth of a bar-room lavatory, his purgatorial "washing of the pot," and his celestial return to grace through a sermon that puts heaven in cash register terms are set with sardonic effect against the greatest narrative of spiritual life Western literature has produced. Religion too is dead in Ireland. In this arrangement *Dubliners* would have begun with a story of physical paralysis having moral overtones and ended with one of spiritual paralysis having physical effects.

In its present form, *Dubliners* ends with the fully developed story "The Dead," which acts as a kind of coda for the collection in its theme, structure, and

central images. It pictures life in Ireland as paralysis and death. Its plot consists of two related epiphanies: one a revelation to the protagonist, Gabriel Conroy, about himself; the other a revelation about his society. In the story, all the forms of psychological paralysis evident in the previous four groups of tales are skilfully blended. Conroy is shown as so timid and emotionally frustrated that he is unable to assert himself either in his public or personal relationships. The party, the symbol of Irish society in the story, is a study in a devitalized culture. Superficially hospitable, the people are intensely provincial, conformist, and materialistic in their enjoyments. At the end Joyce suggests, as he had in all the stories of public life, that people who live meaningless lives of inactivity are the real dead—not those who have passed "boldly into that other world, in the full glory of some passion" (p. 241).

In *Dubliners*, then, Joyce gives the case history of a nation, tracing a paralyzing disorder from its first partially observable effects through increasing degrees of prostration to a final immobilizing stroke. By means of this unusual personification, he shows the Irish people as successively paralyzed in emotion, will, action and social values. The "moral history" *Dubliners* presents is a long decline, and the prognosis for the patient is death.

## Quentin's Story: Chronology and Explication

MARTHA WINBURN ENGLAND

*The Sound and the Fury* is the story of Caddy and her daughter rendered

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in four modes: lyric, dramatic, satiric, and epic. Benjy's lyric tells the basic story, recounting in detail the nuclear incident of Damuddy's funeral. It establishes the fluid movement between past and present, it sharpens the five senses for the making of transitions by

means of sense impressions. Benjy's "day" is about five hours long; Quentin's is about sixteen hours of more complex movements and relationships. Benjy recalls sixteen past incidents, Quentin fifty-eight. Benjy's transitions are stable in form and method; Quentin's alter in form, method and valence. Benjy by his very nature reports accurately; it is the nature of Quentin to falsify.

The passage from which the title is drawn (*Macbeth* V, v, 16-28) applies to the book as a whole, but Benjy's section is peculiarly a tale told by an idiot, Jason typically struts and frets, Quentin quite consciously is a walking shadow and in a peculiar sense is a poor player. His drama has a large cast. Many voices speak. Only in one last memory does he imagine himself as being alone. His chosen role is that of knight and gentleman. His attempts to sustain the role are source of the wild humor and devastating pathos of his drama. Protector and comforter of dames, he has no gesture of comfort for his mother. His courtly love is played out in unseemly bickering. Every scene with Caddy is a quarrel. Her first fall in the mud comes as result of his blow. It is Quentin, not the paid informer Jason, who repeatedly betrays Caddy. He muffs his lines as lover and misses his cues for duels.

The Definition of a Gentleman absorbs his bewildered meditations. To be a Southerner and a Harvard man was not enough; he discarded Spoade and Bland. His own blood was not the criterion, as witness Jason and Uncle Maury. Like his mother, Quentin wanted to assume that God was a gentleman and a Southerner, but he was on the whole disappointed in God and did not count on Him to observe the proper code. The Dilsey section is The Book of the Mothers, in which Dilsey is the true madonna. Similarly this is The Book of the Fathers. Roskus and his prototypes

past and present fit with supple tact into Quentin's code. Their scenes require no editing. The only time he uses the high word *gentleman* without irony (106) he bestows it on them, though his praise is qualified and inverted. When he concludes, "A nigger is not so much a person as a form of behavior," a reflection of a man, a walking shadow (105), he describes himself. He distrusts the deep humanity that made them capable of symbolic action as lacking in form. He does not consider adopting Roskus' reaction to sin and suffering, for it is not dramatic to serve and comfort without judging. He imagines himself as saying wildly of the father-son relation, "I invented him. Created I him" (141). That is what he must do in order to have a father. And he must be a worthy son. Scrupulously he tries to keep the letter of the law. Defaulting on every real responsibility, he carefully fulfills his mother's dream of a Harvard son, Caddy's wish that he finish the year. He dresses and packs so as to give no offense. He breakfasts elegantly, lights a cigar that costs twice as much as Head's, remembers his vassal in his will, refuses to die in a soiled shirt, and says Yes Ma'am to ladies.

He struggles to discipline the unruly past into an order consonant with his code. His past confronts him not only in memory but also in living presences. His boyhood fishing trips return. Having taken leave of Harvard, he is confronted with the picnic party. Having declared that he has no mother, he finds himself in another automobile hearing again the elderly flirtatious Southern voice echoing her adulation of a false knight. Having foresworn any sister but Death, he meets her again amid Caddy's symbols of bell and door, greedy and mysterious, dirty and beautiful. He calls her sister, gives her gifts, protects her from injustice, sets out on a pilgrimage to seek her true home. In sudden unknightly panic

he runs away from her but can only run in a circle and so meets her yet again. He takes her to "the branch," is accused of "incest," and finds the roles reversed so that he is playing the part of Dalton Ames to her real brother. Once again there is for him no salvation through punishment; a jail sentence might have saved his life. He abandons the little Italian girl to the threat of beating at the hands of Julio-Jason, as his death abandoned Caddy's child to the same fate.

The poor player's drama is tragically real in its anguish and its outcome, yet in a special sense it is a play of shadows. Quentin recalls as if they had been spoken lines that were never spoken at all. The two scenes that are most revealing in this process of editing are a conversation with his father held the previous August and his farewell to Caddy on the eve of her wedding. For the most part Caddy and Mr. Compton did speak the lines attributed to them, but their lines are falsified by the false context of Quentin's reported words.

Three esthetic ends are served by the author's means of arriving at truth through all falsity. First, the artist (who must always concern himself primarily with truth) is placed beyond the necessity of passing moral judgment on untruth. Second, by a multiple action it grants the reader psychological insights of dazzling clarity. The incidents are admitted to Quentin's conscious mind in an order that progresses from the more public and formal aspects toward the more private. They can be controlled by him in inverse ratio to the pain they bring. Thus they give us the essential characters of hero and heroine. No effort of memory can discipline Caddy into order. Over and over Quentin tries to produce some version of that bedroom scene that will fit into his pattern, but her living truth shatters all form. Through the morning he can keep her

voice from his memory, but at last she speaks, breaking into a scene in the downstairs parlor with words spoken in the bedroom scene. First and last she rebukes his manhood and speaks to his conscience. Her first words are, "Are you going to look after Benjy and Father?" (125). Her last words (193) reproach him for his fatal tattling.

Third, some powerful force must serve as counterpoise to the awful pathos of Quentin's exit from the stage. He has fought all day against the assaults of one terrible memory after another. The last memory that comes to him is of going as a child of nine down a dark corridor to find the water that will bring sleep, prevented by his code from calling out in the dark. This memory is nuclear to his story as the day of Damuddy's funeral is the nucleus of the book. The simple reality of childish fear links with the mounting horror of the coming trip on the trolley when he will move down another corridor to the waters of sleep. His life passes before him as before the eyes of a drowning man, each incident now seen in greater bitterness, each uglier than ever before. He times the arrival of the next interurban car that may bring Shreve to him, not daring to formulate a hope that he will come. The clock begins to strike. The time is up. Shreve will not come. Caddy's voice still denounces his treachery. But—that August interview with his father! That farewell to his father which he had been unable to write! As the clock is striking, he triumphantly makes his final revision. It is a masterpiece of consoling eloquence, of dignified farewell, of indomitable courage. That it was never spoken has nothing to do with the "truth." It comes to him and to us in a great wave of relief. Our hero has set all in order and is ready to meet his death as soon as he has brushed his teeth. The mental gymnastics required of the reader serve as intellectual check

and balance to harrowing pity. The poor player achieves tragic stature and his drama arrives at the ordered stasis of tragedy.

### *The Unruly Past*

The drama has three major sections: June 2, 1910 (62 pages, all set in roman type), August 1909 (29½ pages set mostly in roman type, both allusions to it and accounts of incidents), and April 1910 (11½ chaotic pages set in italic type except for the conversations in which Head takes part). Other incidents from the past are fused with all three sections. The events up to June 2 occur in the following order. Numbers in parentheses are page numbers in the Modern Library Edition.

1. June 2, 1889. On the night Quentin was born Louis Hatcher cleaned his lantern and saved Mississippi from the Johnstown Flood, which hit Pennsylvania May 31, 1889 (133).
2. 1898. Nancy's death (172).
3. Summer 1898. Damuddy's death (108, 109, 120, 170, 171).
4. August 1898. Quentin goes in the night to the bathroom (191-92).
5. 1900. General Compson's death (194).
6. 1900. Maury's name is changed to Benjamin (108, 188-89, 190).
7. 1904. Jason's watch charm from St. Louis Fair (99).
8. Doc Peabody lets the children ride in his buggy (147).
9. Quentin in grade school waits for the bell (107).
10. Playing under the wistaria frame (187-88).
11. Caddy and the picture book (191).
12. Jason's kite-making enterprises (113, 193-94).
13. 1906. Caddy's gift of perfume to Dilsey (195).
14. Summer 1906. Quentin hugs Natalie. Eight italicized sections: *It was rain-*
- ing, I bet I (153), *It's like* (154), *I hold to, Stay mad, mud was* (155-56), *We lay, and the water* (157).
15. 1906. Caddy kisses a "town boy." Two italicized sections: *What did you, not a dirty girl* (152-53). This incident and all Caddy's subsequent affairs become associated with the yard swing surrounded by cedars where she carried on her amours (167, 195). Odor of cedars is linked with death by association with cedars growing at the cemetery.
16. 1907. Quentin is thrown by a horse (131).
17. Four days later he injures his broken leg defending Caddy's "honor" from the threat of the "pimple-faced infant" (111-12, 132).
18. 1908. Uncle Maury's last letter to Mrs. Patterson (193-94).
19. Hunting with Versh and Louis (131-34).
20. Versh's story of the self-mutilated man (134-35).
21. The story of a Memphis brothel in religious ecstasy (189).
22. High school classes: physics (109), English grammar (188, 192-93), Latin grammar (192).
23. Christmas 1908. Uncle Maury's drinking (120).
24. A visit to a circus (135-36).
25. A visit backstage at a theater. Some piece of stage equipment appeared to be bronze; on closer inspection it seemed papier-mache; when touched, it proved to be asbestos. This object is associated with Dalton Ames in his bronze shirts, and it may have been a man in an asbestos suit seen on stage in hell fire; Mephistophelian characters appeared thus at the time, both in Boston and in road shows. The object could have been a piece of movable set (a column or fireplace), or, of course, the asbestos, i.e., the fire curtain required by law. At any rate, Ames (111, 124) seems better

able to endure the fires of hell (99) than Head, who was celluloid (112).

26. Dilsey on sinful waste (109), and on Benjy (189).
27. 1908. Benjy's pasture is sold (113, 121, 143, 193).
28. Versh accounts for Uncle Maury's character, and, by extension, Caddy accounts for Jason's (120).
29. June 2, 1909. Quentin's high school graduation coincided approximately with his twentieth birthday. His father gave him General Compson's watch (95, 96, 98, 99, 104, 105, 109, 114, 114-15, 123, 138, 142-43, 192, 197). In these passages are allusions to the "Canticle of the Sun" by Saint Francis ("Praised be my Lord for our sister the death of the body from which no man escapeth"), to the Canticle of Solomon Chapter 8, to accounts (Matthew 14, Mark 6) of Jesus walking on water. There are interlingual puns on addition (*sum-sum*) and subtraction (*reducto absurdum*).

*The Dalton Ames Affair, August 1909*

30. Quentin knows Caddy is meeting Ames, but does not take the affair seriously because Ames wears khaki shirts (111, 193).
31. (31-40 occur on a single day) He sees Caddy in Ames's embrace (147, 195).
32. He informs his parents (115, 195).
33. Caddy confronts the assembled family, Benjy bellows and forces her upstairs to wash. Links to this scene are *One minute she was standing in the door and He took one look at her* (99, 107, 111, 119, 143, 168, 190, 191, 193). Allusions to Psalm 8:2 (119) and to Genesis 44: 20 (107, 189, 190). The passage from Genesis alludes also to Quentin's coming death ("and his brother is dead").
34. Mrs. Compson rejects Quentin,

Caddy and Benjy (114, 115, 121-23, 190, 191). This diatribe took place indoors, whereas the later conversation with Mr. Compson occurred outdoors where *The street lamps* were visible. Mrs. Compson's phrase "I went down into the valley" (121) is a cliche referring to the dangers of childbirth by way of Psalm 23:4.

35. Quentin waits on the steps for Caddy to come downstairs (148).
36. She rebukes him for tale-bearing (193), goes to the kitchen where Benjy's wails begin anew, goes to the branch. Quentin follows her and in a long colloquy considers killing her and himself (166, 167, 168-72).
37. He goes with her to meet Ames (172-74). Allusions are to *Othello* I, i, 118 (the beast with two backs) and to Desdemona's beguilement with tales of wonders. The Gadarene swine (Mark 5:15, Luke 8:33) fuse with the swine of Euboeus, the swineherd who with his swine plunged into the chasm formed in the earth when Pluto emerged to rape Persephone. This legend formed part of the celebration of the Eleusinian Mysteries. The meeting of Caddy and Ames is mentioned (166, 167, 195) with similar allusions.
38. Caddy and Quentin meet again that night at the branch (175).
39. They return to the house (175-76).
40. Later that night Quentin and Mr. Compson discuss Caddy's affair (96, 97, 98, 99, 111, 114, 115, 119, 120-21, 124, 135, 147, 167, 193, 195-97).
41. A few days later Quentin has an appointment with Ames. The shirts were not khaki! On a bridge near the Compson property Quentin demands that Ames leave town, misses a chance to shoot him with his own gun, strikes him, and faints from emotion (99, 111, 124, 177-82, 193).
42. Trunks are packed for the departure of Caddy and Mrs. Compson to French Lick, Indiana (114, 121).

*Christmas 1909*

43. Quentin's trip home; the Negro seen from the train (105-7).  
 44. Mr. Compson, now drinking heavily, speaks with bitterness of the uses of alcohol (193), of Harvard gentlemen (100), of the fine dead sound of Harvard (193), where thought clings like dead ivy to dead brick (114). In a related image, Quentin sees the students as dead leaves in the Yard (98).

*April 1910*

45. April 23. Quentin is met at the station by Caddy, Head, and Mrs. Compson in the new automobile (111-14). Not by Jason, for the smell of gasoline makes him sick (190).  
 46. Later Head tries to win Quentin's approval of the marriage. Caddy enters, dismisses Head, is told of his expulsion from Harvard, and tells Quentin to mind his business (126) to "Not that blackguard Caddy" 130, omitting italics on 130; 140; the second italicized section 142; 192).  
 47. April 24. Evening in Caddy's bedroom (111, 112, 114, 124, 125, 126, 130, 131, 132, 134, 135, 136, 140, 141, 142, 143, 147, 167, 168, 192).  
 48. April 25. The wedding and reception (96, 100-1, 112, 113, 119). The wedding hymn was one by John Keble, usually sung to St. Alphege by H. J. Gauntlett, a standard part of Episcopalian ceremonies. (The voice that breathed o'er Eden That earliest wedding day The primal marriage blessing—It hath not passed away.) The voice that breathed is associated with Benjy's roar during the wedding reception, with his roar at any condition of Caddy not satisfactory to him. In incident 47 above, it is associated with Head's voice audible from the parlor below the bedroom,

with voices of guests arriving for the wedding next day, and as a compound adjective it describes Caddy's wedding dress and veil on the bed.

49. After Quentin's return to Harvard the wedding announcement arrives (96, 112-13, 192-93). Shreve finds him staging a mock wedding-cum-funeral using the unopened envelope as bride and corpse. Shreve assumes the bride to be a sweetheart back home. He alludes to Scott's "Lochinvar" to say that Quentin should have been a more persistent lover, then to Byron, consoling him with the idea that it would have been Byron's undoing if he had married that country girl (Mary Chaworth). Dr. Phyllis Bartlett, who elucidated this allusion for me, suggests a possible buried allusion to "The Dream," most famous of Byron's poems to Mary, with its hints at a brother-sister relationship. The suggestion is certainly consonant with Shreve's extreme sensitivity; with no conscious knowledge of emotional involvement with the sister nor of approaching suicide, he subconsciously alludes to incest and suicide many times.

*Events at Harvard*

50. September 1909. Deacon meets the incoming freshmen (116-17). Deacon's Abraham Lincoln sash is alluded to indirectly (190) when Quentin leaves him the blood-stained tie.  
 51. Quentin's attitudes toward Negroes in the North (105, 108, 116-17).  
 52. Spoade asks Quentin to go with him to a prostitute (97, 98, 190).  
 53. Gerald's background (110, 124, 125, 126, 167-68, 184, 185).  
 54. Gerald's rowing (109, 110, 111, 124, 130, 139-40, 166, 167). Although the most important association is

with June 2, I include it as part of the past because it is made equivalent with Gerald's sexual prowess. Both are instigated by his mother. His oars become gull's wings, and female palms applauding his effortless movement toward an apotheosis.

55. Mrs. Bland tries twice to get a new roommate for Quentin (125-26).
56. Mrs. Bland sees Spoade leaving chapel (110).
57. May 31. Decoration Day Parade (101-2, 117, 190).
58. A remark (Shreve's?) about the boat race to be held on the Charles River next week (96, 103-4, 109). Today, June 2, Harvard is racing Yale at New London (96, 124).

#### *The Unspoken Words and the Unlearned Lessons*

Most important of Quentin's unspoken words are his confession of incest, his urging of Caddy to confess to incest (141) and to go with him to hell (98, 135, 136). The words "Did you ever have a sister?" were spoken to Ames (179) and to Gerald at the picnic ground (185), but not to Shreve (98), nor in any other context. The denunciation of Mrs. Compson (121) was not spoken.

Italicized sections (166-68) are based on the meeting at the branch, a meeting that takes lucid form later (168-72). This early version has absorbed all Caddy's lovers (by the comprehensive symbol of the swing surrounded by cedars, 167, 195), Ames in particular (*beast, swine*), and Gerald (*the oar blades, in the winking oars*). When the crucial bedroom scene impinges on Quentin's consciousness (*I don't know . . . terrible in me*), he pushes it out of his mind with a mixture of scenes in which he simultaneously confesses his incest to his father and persuades both his father and Caddy that all Caddy's lovers had really been Quentin. Only

two lines from the third italicized section on page 167 were spoken; at the branch Caddy said *Have you ever done that*, and *Poor Quentin*.

*Why wont you bring him to the house Caddy* were words spoken by Mrs. Compson with reference to several of Caddy's beaux, Ames included. The lines that follow are Quentin's wild poeticizing in memory of his actual words in the bedroom: *Why did you do it? Caddy's answer to this question appears on page 142: it is because there is nothing else.* Quentin responds: *I believe there is something else.* Caddy says: *but there may not be.* This is the close of the bedroom scene as it is actually played, but Quentin devises for himself a confused epigrammatic rebuke as an exit line.

The bedroom scene, however, will not stay closed. Caddy's voice persists in laying on him a responsibility for Benjy and his father, and in desperation he shifts from that unbearable idea to the one thought that can give him relief, namely Benjy's howls of the previous August, proof that Caddy, not he, is responsible for whatever happens to Benjy. Without transition or punctuation he shifts to *one minute she was standing in the door*, incorporating the August scene as part of the bedroom scene in April.

Like a distraught Alice in a haunted Wonderland, Quentin repeats his lessons all day. It seems to him that even in grade school 2 x 2 e 5, and even then he had trouble telling time. He never could remember who discovered the Father of Waters, nor the law of physics that governed bodies floating deep in the Charles. Mr. Compson's impeccable Latin comes out wrong when his son repeats it. Beasts from literature blend in images of revulsion. Words of hymns escape him. How can he match himself with those heroic figures who, since they had no sisters, were not walking shadows, but walked on light and cast their shadows on the sun itself? All

roads, like Alice's, shake themselves and lead again to that enchanted Door, symbol of his unchaste little sister, as it symbolizes her in the Song of Solomon.

The hand that made Quentin's world was as sure as the hand of the logician who made Alice's. Within the novel proper every minute detail is under perfect control. Faulkner, as he moves from one book to another, handles his characters as in a day-dream. In a day-dream one can both marry the Prince and scorn his advances and marry the page; one can revive after the most touching death-bed scenes. So Faulkner brings Nancy back to life for *Requiem for a Nun*, and brings Quentin back to life so he can tell "That Evening Sun." It

is true, and it is true that there are three discrepancies between the introduction to *The Sound and the Fury* and the novel proper. Mr. Faulkner has answered his critics by claiming sole ownership of his land and disclaiming responsibility for "anything lost or found" in his pages. His methods need no defense, and it is indeed a dry academic laurel to give him A for accuracy—but for what it is worth, it is his. Along with his miracles of passion and pity, the novel is also a miracle of accuracy.

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Colleagues at Queens helped me in explicating various matters, and I am especially grateful to Dr. Bartlett, mentioned above, to Robert Ball, James Tobin, Samuel Lieberman, Raymond Gasper, Robert Dierlam, and Joseph Raben.

## Orwell's Image of the Man of Good Will

FRANK H. THOMPSON, JR.

It has often been said, and rightly so, that George Orwell is a political writer; the label, however, can mean many things. Applied to Orwell, it means that from his first book to his last he is concerned with the nature of modern man's life in intimate relationship to the society of which he is a part and for which, in however small a way, he is responsible. But more particularly, it means that Orwell's work is a developing chronicle of the life and times of the man of good will in a world of which he is often uneasily a part and for which he is sometimes unwillingly responsible.

To understand this man moving through this world is, it has often been

said, to encounter Orwell's common sense and plain style. To be sure, Orwell's sense is common; his style, plain; certainly to say this is to commend him. However, through the common sense and the plain style arise images which are the creation of a man who sees with both his common sense and his imagination. Surrounded by Orwell's clear look at what is and firmly embedded in his old-fashioned truthfulness, the images lead to a double view of the man of good will: what he means as a representative modern man and how uncomfortably close he is to us.

In his last novel, *1984*, Orwell gives us the image of the man of good will in the near future. Perhaps it would be more exact to say that Orwell presents several images of Winston Smith, the man of the future. Winston is both an

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uneasy and unwilling citizen of the society of Oceania. Not an intellectual, he is unable to understand why Oceania is the kind of society it is and why the Party acts in the guise it uses and therefore is unable to make his resistance on theoretical grounds. However, because of his feeling that the past was not like the present and because of a succession of fitful recollections of his own past, he believes that something has gone wrong in Oceania.

Because of the nature of Winston's unorthodoxy, it is of some importance to understand the way in which he views himself, his aspirations, and the possible life for himself amid the telescreens and posters of Oceania. It is in his dreams that we first encounter his private idyllic landscape, "the Golden Country."

Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams that he was never fully certain whether or not he had seen it in the real world. In his waking thoughts he called it the Golden Country. It was an old, rabbit-bitten pasture, with a foot track wandering across it and a molehill here and there. In the ragged hedge on the opposite side of the field the boughs of the elm trees were swaying very faintly in the breeze, their leaves just stirring in dense masses like women's hair. Somewhere near at hand, though out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees.

The girl with dark hair was coming toward him across the field. With what seemed a single movement she tore off her clothes and flung them disdainfully aside. Her body was white and smooth, but it aroused no desire in him; indeed, he barely looked at it. What overwhelmed him in that instant was admiration for the gesture with which she had thrown her clothes aside. With its grace and carelessness it seemed to annihilate a whole culture, a whole system of thought, as though Big

Brother and the Party and the Thought Police could all be swept into nothingness by a single splendid movement of the arm. That too was a gesture belonging to the ancient time (pp. 31-32).<sup>1</sup>

And in spite of what knowledge he has of the Party by virtue of his belonging to the Outer Party and his daily awareness in his job of the reality which the Party is systematically fabricating, Winston believes in the dream, in the gesture. He feels it must represent hope for him because, in spite of what he knows, he wants to be hopeful. When, later, he goes with Julia to the country, though he experiences a "shock of recognition" (p. 124) at realizing that they are in the landscape of his dream, in the Golden Country, he feels that it is right that they should be in this place, not elsewhere. This rightness of feeling is reinforced when Julia makes the splendid gesture of the girl with the dark hair. To Winston, the scene signifies the dream or hope becoming the reality. The logic of feeling leads him to think of the sexual act as "a blow struck against the Party. It was a political act" (p. 128). For Winston what happens in this apparently real Golden Country is the next logical step from the heresies written in his diary.

The large image of Winston's hope is the Golden Country; the small is the glass paperweight which he buys from Mr. Charrington. Winston is attracted to the paperweight in the first place because it comes from an older time, from what he calls the ancient time, as does the magnificently careless gesture of the girl with the dark hair who becomes Julia in the present. But, again like the Golden Country, what represents the past becomes Winston's best hope for the present. During the first time he and Julia spend in the room above Mr. Charrington

<sup>1</sup>George Orwell, 1984 (New York: Harcourt, Brace and Co., 1949). All references in parentheses are to this edition.

ton's shop, Winston studies the paper-weight.

The inexhaustibly interesting thing was not the fragment of coral but the interior of the glass itself. There was such a depth of it, and yet it was almost as transparent as air. It was as though the surface of the glass had been the arch of the sky, enclosing a tiny world with its atmosphere complete. He had the feeling that he could get inside it, and that in fact he was inside it, along with the mahogany bed and the gateleg table and the clock and the steel engraving and the paperweight itself. The paperweight was the room he was in, and the coral was Julia's life and his own, fixed in a sort of eternity at the heart of the crystal (p. 148).

As the sexual act with Julia is a blow against the Party, against its extinction of the human emotions and feelings and pleasures, so the vision of his life and Julia's fixed in an inviolate eternity is another, though different, blow against the Party, against its crushing of the private life and therefore private emotions and thoughts, against the unsleeping, prying eyes of the telescreen and Thought Police. But, it is precisely the Thought Police who smash the paper-weight when Winston and Julia are arrested, who smash what seems to Winston to be true and important. The eternity is but an expendable paper-weight, and the Golden Country is but a foolish dream.

What has smashed the world of Winston and Julia, a world of hope against hope, is the reality which the Party is continuously creating. And in that reality there are no individuals at all, only the Party, which is epitomized in the stern but yet almost benign face of Big Brother as he is represented on the ubiquitous poster. In his re-education of Winston, O'Brien tries to explain that the Party member is in effect but an appendage of Big Brother, that each member exists only in such a function as the Party decides he will exist. As O'Brien points

out to Winston, he no longer exists; he is but an example of unorthodoxy which the Party cannot tolerate and which it will change. Just as Winston is obsessed by images of his hope, so the Party has its obsession with an image of the human being: for an image of the future, O'Brien asks Winston to imagine "a boot stamping on a human face—forever" (p. 271).

Winston, one who does not exist because in the Party's convoluted logic he has chosen not to exist, the Party sees in two striking ways: pictures of before and after. At one point in the process of re-education, O'Brien tells Winston to take off his clothes and look at himself in a triple mirror. Winston has just said to O'Brien that somehow the Party will be defeated by "some spirit, some principle" and when asked what this principle is replies: "The spirit of Man" (p. 273). After telling Winston that if he is a man he is the last man, O'Brien then orders Winston to look at himself, the last man, in the mirror. "A bowed, gray-colored, skeletonlike thing was coming toward him. Its actual appearance was frightening, and not merely the fact that he knew it to be himself" (p. 274). To reinforce Winston's horror and despair at seeing his condition, O'Brien describes in detail what the mirror reveals and then concludes: "You are rotting away . . . you are falling to pieces. What are you? A bag of filth. Now turn around and look into that mirror again. Do you see that thing facing you? That is the last man. If you are human, that is humanity" (p. 275). This is the image of man that the Party has created: a bag of filth. This is the individual before he has lost his identity in the iron discipline of the Party and the omnipotence of Big Brother.

But there is a second image. O'Brien tells Winston that his re-education consists of more than learning and understanding; its final goal is acceptance.

The Party, says O'Brien, will drain him and fill him with itself; the change that will inevitably happen in the Ministry of Love will be forever. At this point Winston calculates the concessions he has made and resolves to hold out against the last, the most crucial one: he has conceded outward orthodoxy in order to retain intellectual integrity; then the mind in order to keep the inner heart inviolate; this last he will hold onto till the end. But he has not reckoned on the horror of Room 101, that unspeakable confrontation that literally drives the mind out of the already ruined body. He has been drained and filled with the Party, with Big Brother.

He gazed up at the enormous face. Forty years it had taken him to learn what kind of smile was hidden beneath the dark mustache. O cruel, needless misunderstanding! O stubborn, self-willed exile from the loving breast! Two gin-scented tears trickled down the sides of his nose. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother (p. 300).

Here is the image of the Party member, or would be if Winston were not eventually to be executed. Here at least is what Winston should have been all along: a mindless bundle of flesh to hate when the Party says to hate, to exult over another victory when the Party declares exultation appropriate, to work ceaselessly and enthusiastically for the Party in whatever way it decides that work is to be done. Here is the image of after to place beside that of before, the bag of filth. These are the alternatives for the Party: a thing that calls itself man or a mindless statistic at one with Big Brother.

The images of man as represented by Winston Smith in *1984* are the last and certainly the most horrifying in Orwell's work. Just as they are plausible and right, so they are the final images in a succession occurring throughout Orwell's

novels, political works, and essays. And the last are related to the others in such a way that it has been said earlier that Orwell's work is a developing chronicle of the life of the man of good will in modern times. If the chronicle develops, then the predecessors of Winston Smith can be traced. His spiritual ancestors can be found among the animals of *Animal Farm*, in George Bowling of *Coming Up for Air*, in Gordon Comstock of *Keep the Aspidistra Flying*, in John Flory of *Burmese Days*, in the autobiographical Orwell of *Down and Out in Paris nad London* and *Homage to Catalonia*. Of all these prior works, the one most suited for the role of antecedent of *1984* is *Homage to Catalonia*, Orwell's account of the Spanish Civil War. For here in Spain of the 1930's is a classic example of what in our time has become commonplace: the revolution betrayed. Here in a revolution advertised as a civil war Orwell finds images of the man of good will amid treachery and deceit, losing his aspirations to what in the year 1984 has become the Party.

What for Winston Smith in 1984 is hope against hope seems real hope in Barcelona of 1936. Early in the book, Orwell comments: "I mention this Italian militiaman because he has stuck vividly in my memory. With his shabby uniform and fierce pathetic face he typifies for me the special atmosphere of that time" (p. 4).<sup>2</sup> Barcelona is in a strange and wonderful state; the working class does in fact and for the moment rule.

And it was the aspect of the crowds that was the queerest thing of all. In outward appearance it was a town in which the wealthy classes had practically ceased to exist. Except for a small number of women and foreigners there were no "well-dressed" people at all. Practically everyone wore rough working-class clothes, or

<sup>2</sup>George Orwell, *Homage to Catalonia* (Boston: The Beacon Press, 1955). All references in parentheses are to this edition.

blue overalls or some variant of the militia uniform. All this was queer and moving (p. 5).

But the exhilaration of equality is not confined to the citizens of Barcelona; it infects also the party militias, the irregulars who form what seems to Orwell a real people's army.

One had been in a community where hope was more normal than apathy or cynicism, where the word "comrade" stood for comradeship and not, as in most countries, for humbug. One had breathed the air of equality . . . the Spanish militias, while they lasted, were a sort of microcosm of a classless society (pp. 104-105).

And the people of Catalonia act as though the revolution were fact, not possibility. The spirit of the people at this time, according to Orwell's account, is genuine; their hopes, enthusiastic but yet sensible.

Then comes Orwell's return from the front to Barcelona in April, 1937. It is not the same Barcelona of a few months before: ". . . the revolutionary atmosphere had vanished" (p. 109). The change is evident everywhere.

The change in the aspect of the crowds was startling. The militia uniform and the blue overalls had almost disappeared; everyone seemed to be wearing the smart summer suits in which Spanish tailors specialize. Fat prosperous men, elegant women, and sleek cars were everywhere.

What has happened that the fighting men on the front have not heard about, have had no inkling of? Orwell outlines the changes lucidly: the Communists, supplied with arms and directives from Russia, have decided that the war but not the revolution is to be supported; for reasons of world politics, Russia cannot afford a revolution in Spain and is in a position to see that it is quashed. The inter-party politics on the Republican side is complicated and treacherous.

Power exerts itself quickly. As O'Brien tells Winston, in *1984*, power is power over people, and power is exercised only when people are made to suffer. In Barcelona, power is exercised: the Stalinist wing of the Communist Party takes advantage of the natural inertia of the government. The men of good will of whatever particular political persuasion cannot believe that the Stalinists, having the same general aspirations and ideals as any other party on the Republican side, will turn their advantage into persecution.

It is not easy to convey the nightmare atmosphere of that time—the peculiar uneasiness produced by rumours that were always changing, by censored newspapers and the constant presence of armed men. It is not easy to convey it because, at the moment, the thing essential to such an atmosphere does not exist in England. In England political intolerance is not yet taken for granted. There is political persecution in a petty way; if I were a coal-miner I would not care to be known to the boss as a Communist; but the "good party man," the gangster-gramophone of continental politics, is still a rarity, and the notion of "liquidating" or "eliminating" everyone who happens to disagree with you does not yet seem natural. It seemed only too natural in Barcelona. The "Stalinists" were in the saddle, and therefore it was a matter of course that every "Trot-skyist" was in danger (p. 198).

The persecutions begin: men of the "wrong" party are jailed; many are held incomunicado; others are executed. Hiding from the secret police of the Stalinists becomes a necessity. Meanwhile, the war with Franco goes on, but the revolution is in the process of being crushed.

In this account of the struggle for power on the Republican side, Orwell gives two images of the well-meaning partisan of the revolution: one, really a composite, is that of the many faces of hope, determination, and good will

which appear briefly and never are seen again; the other, an interesting foil to the first, is that of Orwell himself. Being a man capable of genuine candor, Orwell pictures himself as ignorant and unknowing as the next soldier in understanding that the revolution is being betrayed. He admits to the difficulty of not wanting to believe until the last moment that the Stalinists really mean to make the most of the situation; no one wants to believe that they mean to go beyond the intelligent position of agreeing to disagree. No one, and Orwell gives himself as an example, can really understand power and the full impact of its exercise.

But since the time is 1937, not 1984, since the Stalinists are not yet the Party, since the war or the revolution or both are but small affairs (at least, in size), there is time to reflect. Orwell, his own image of the man of good will, has time to reflect and learn as Winston Smith, much later, cannot. Upon reflection, the betrayal of the revolution in Spain can be a lesson but also a prophecy. As to the future of Spain, whoever wins the war, Orwell writes: "But I still believe that—unless Spain splits up, with unpredictable consequences—the tendency of the post-war Government is bound to be Fascistic" (p. 182). The alternatives are a dictatorship of Franco or a dictatorship of a Stalinist or Stalinist-ridden government.

From the reality of the Spanish Civil War to the unreality of Oceania seems a distressingly short step. Perhaps the "unreality" of Oceania arises from the belief on the part of Orwell's man of good will that the betrayal of good intentions and the exercise of power as the power to make men suffer, as shown in a preliminary fashion in Spain and on a

wider scale since, must be unreal; it just cannot be so. But in spite of the hope, it seems to; O'Brien's image of "a boot stamping on a human face—forever" seems to be a prediction that is bound to come true, come what may.

The power of Orwell's image of the man of good will comes from his including himself always among the well-intentioned but duped. He is in Spain and must, like others, hide from persecution; he is also in Winston Smith. It is clear that Orwell takes the last step of honesty and includes himself in the figure of what O'Brien calls the last man. In a very meaningful sense, Orwell is Winston Smith, just as other men of common sense and good intentions are Winston Smith. The implication is clear enough: whether we want to be Winston or not, we will be; and to be Winston is to be the last man.

Critics evidently have been troubled by this conclusion. Perhaps if Orwell's death had not been untimely, they say, he might have clarified what he meant in 1984. But what needs to be clarified? The man of good will is the man of old-fashioned virtues, and Orwell believes in these. But in a world that believes in the new the old-fashioned is but a foolish memory. In 1984 there is nothing old-fashioned because the world is created anew every day: a perpetual Eden turned upside down. But for Orwell, and for his man of sense and hope, what prospect is there? There is no prospect, except that of Winston in the Ministry of Love and Winston adoring Big Brother. And what consolation, then? None, except to recall that Winston does not always love Big Brother, that there is a time before the Ministry of Love.

# The Coral Island Revisited

CARL NIEMEYER

William Golding is the author of four novels, three of which have been published in the United States. They are *Lord of the Flies* (1954), which is the subject of this paper; *The Inheritors* (1955), which has not appeared in this country, the story of the death of the last Neanderthal men at the hands of human beings, who surpass them in ruthless cruelty and cunning; *The Two Deaths of Christopher Martin* (1956)—the English title is *Pincher Martin*—about an English naval officer who lives through a purgatorial and ultimately redemptive experience at the moment of drowning; and finally *Free Fall* (1959), which concerns an English artist in a Nazi prison camp, who at some time in his life made a wrong moral choice and who seeks in retrospect to find the moment at which he freely chose to fall. There is also an extended short story, "Envoy Extraordinary," which Golding has turned into a play called *The Brass Butterfly*. It is about an inventor who invents things at a period of history when the world is not ready for them.

Despite the wit of Golding's stories and the excellence of his writing, he has not always fared well at the hands of the critics, particularly the Americans. Anthony West in *The New Yorker* (April 30, 1960) does not make the grounds of his disapproval altogether clear, but the disapproval is evident. In England Golding is more highly regarded, as shown by John Bowen's article in *The Times Literary Supplement* for August 7, 1959, which discusses

him along with Angus Wilson, Lawrence Durrell, and Iris Murdoch as artists seriously concerned with moral issues.

One interested in finding out about Golding for oneself should probably begin with *Lord of the Flies*, now available in a paperback.<sup>1</sup> The story is simple. In a way not clearly explained, a group of children, all boys, presumably evacuees in a future war, are dropped from a plane just before it is destroyed, on to an uninhabited tropical island. The stage is thus set for a reworking of a favorite subject in children's literature: castaway children assuming adult responsibilities without adult supervision. Golding expects his readers to recall the classic example of such a book, R. M. Ballantyne's *The Coral Island* (1857), where the boys rise to the occasion and behave as admirably as would adults. But in *Lord of the Flies* everything goes wrong from the beginning. A few boys representing sanity and common sense, led by Ralph and Piggy, see the necessity for maintaining a signal fire to attract a rescue. But they are thwarted by the hunters, led by red-haired Jack, whose lust for blood is finally not to be satisfied by killing merely wild pigs. Only the timely arrival of a British cruiser saves us from an ending almost literally too horrible to think about. Since Golding is using a naive literary form to express sophisticated reflections on the nature of man and society, and since he refers obliquely to Ballantyne many times throughout the book, a glance at *The Coral Island* is appropriate.

Professor of English and Chairman of the Division of Humanities at Union College (Schenectady), Carl Niemeyer has translated Rilke and published a recent article, "Gide and Dostoevsky," in *Modern Fiction Studies* (1958).

<sup>1</sup>Page references will be to this edition, which includes a critical discussion by E. L. Epstein, in Capricorn Books (Putnam's, 1959).

Ballantyne shipwrecks his three boys—Jack, eighteen; Ralph, the narrator, aged fifteen; and Peterkin Gay, a comic sort of boy, aged thirteen—somewhere in the South Seas on an uninhabited coral island. Jack is a natural leader, but both Ralph and Peterkin have abilities valuable for survival. Jack has the most common sense and foresight, but Peterkin turns out to be a skillful killer of pigs, and Ralph when later in the book he is temporarily separated from his friends and alone on a schooner, coolly navigates it back to Coral Island by dead reckoning, a feat sufficiently impressive, if not quite equal to Captain Bligh's. The boys' life on the island is idyllic; and they are themselves without malice or wickedness, though there are a few curious episodes in which Ballantyne seems to hint at something he himself understands as little as do his characters. One is Peterkin's wanton killing of an old sow, useless as food, which the boy rationalizes by saying he needs leather for shoes. This and one or two other passages suggest that Ballantyne was aware of some darker aspects of boyish nature, but for the most part he emphasizes the paradisaical life of the happy castaways. Like Golding's, however, Ballantyne's story raises the problem of evil, but whereas Golding finds evil in the boys' own natures, it comes to Ballantyne's boys not from within themselves but from the outside world. Tropical nature, to be sure, is kind, but the men of this non-Christian world are bad. For example, the island is visited by savage cannibals, one canoeful pursuing another, who fight a cruel and bloody battle, observed by the horrified boys, and then go away. A little later the island is again visited, this time by pirates (i.e., white men who have renounced or scorned their Christian heritage), who succeed in capturing Ralph. In due time the pirates are deservedly destroyed, and in the final episode of the book the natives undergo an unmotivated conversion to

Christianity, which effects a total change in their nature just in time to rescue the boys from their clutches.

Thus Ballantyne's view of man is seen to be optimistic, like his view of English boys' pluck and resourcefulness, which subdues tropical islands as triumphantly as England imposes empire and religion on lawless breeds of men. Golding's naval officer, the *deus ex machina* of *Lord of the Flies*, is only echoing Ballantyne when, perceiving dimly that all has not gone well on the island, he says (p. 248): "I should have thought that a pack of British boys—you're all British aren't you?—would have been able to put up a better show than that—I mean—"

This is not the only echo of the older book. Golding boldly calls his two chief characters Jack and Ralph. He reproduces the comic Peterkin in the person of Piggy. He has a wanton killing of a wild pig, accomplished, as E. L. Epstein points out (p. 253), "in terms of sexual intercourse." He uses a storm to avert a quarrel between Jack and Ralph, as Ballantyne used a hurricane to rescue his boys from death at the hands of cannibals. He emphasizes physical cruelty but integrates it into his story, and by making it a real if deplorable part of human, or at least boyish, nature improves on Ballantyne, whose descriptions of brutality—never of course performed by the boys—are usually introduced merely for their sensational effect. Finally, on the last page Golding's officer calls Ralph mildly to task for not having organized things better.

"It was like that at first," said Ralph, "before things—"

He stopped.

"We were together then—"

The officer nodded helpfully.

"I know. Jolly good show. Like the Coral Island."

Golding invokes Ballantyne, so that the kind but uncomprehending adult, the instrument of salvation, may recall to

the child who has just gone through hell, the naiveté of the child's own early innocence, now forever lost; but he suggests at the same time the inadequacy of Ballantyne's picture of human nature in primitive surroundings.

Golding, then, regards Ballantyne's book as a badly falsified map of reality, yet the only map of this particular reality that many of us have. Ralph has it and, through harrowing experiences, replaces it with a more accurate one. The naval officer, though he should know better, since he is on the scene and should not have to rely on memories of his boyhood reading, has it, and it seems unlikely that he is ever going to alter it, for his last recorded action is to turn away from the boys and look at his "trim" cruiser, in other words to turn away from a revelation of the untidy human heart to look at something manufactured, manageable, and solidly useful.

Golding, who being a grammar-school teacher should know boys well, gives a corrective of Ballantyne's optimism. As he has explained, the book is "an attempt to trace the defects of society back to the defects of human nature" (p. 250). These defects turn out, on close examination, to result from the evil of inadequacy and carelessness. Evil is not the positive and readily identifiable force it appears to be when embodied in Ballantyne's savages and pirates. Golding's Ralph, for example, has real abilities, most conspicuous among them the gift of leadership and a sense of responsibility toward the "littluns." Yet both are incomplete. "By now," writes Golding, "Ralph had no self-consciousness in public thinking but would treat the day's decisions as though he were playing chess." Such detachment is obviously an important and valuable quality in a leader, but significantly the next sentence reads: "The only trouble was that he would never be a very good chess player" (p. 145). Piggy on the other hand no

doubt would have been a good chess player, for with a sense of responsibility still more acute than Ralph's he combines brains and common sense. Physically, however, he is ludicrous—fat, asthmatic, and almost blind without his specs. He is forever being betrayed by his body. At his first appearance he is suffering from diarrhoea; his last gesture is a literally brainless twitch of the limbs, "like a pig's after it has been killed" (p. 223). His further defect is that he is powerless, except as he works through Ralph. Though Piggy is the first to recognize the value of the conch and even shows Ralph how to blow it to summon the first assembly, he cannot sound it himself. And he lacks imagination. Scientifically minded as he is, he scorns what is intangible and he dismisses the possibility of ghosts or an imaginary beast. "'Cos things wouldn't make sense. Houses an' streets, an'—TV—they wouldn't work" (p. 115). Of course he is quite right, save that he forgets he is now on an island where the artifacts of the civilization he has always known are meaningless.

It is another important character, Simon, who understands that there may indeed be a beast, even if not a palpable one—"maybe it's only us" (p. 111). The scientist Piggy has recognized it is possible to be frightened of people (p. 105), but he finds this remark of Simon's dangerous nonsense. Still Simon is right, as we see from his interview with the sow's head on a stake, which is the lord of the flies. He is right that the beast is in the boys themselves, and he alone discovers that what has caused their terror is in reality a dead parachutist ironically stifled in the elaborate clothing worn to guarantee survival. But Simon's failure is the inevitable failure of the mystic—what he knows is beyond words; he cannot impart his insights to others. Having an early glimpse of the truth, he cannot tell it.

Simon became inarticulate in his effort to express mankind's essential illness. Inspiration came to him.

"What's the dirtiest thing there is?"

As an answer Jack dropped into the uncomprehending silence that followed it the one crude expressive syllable. Release was like an orgasm. Those littluns who had climbed back on the twister fell off again and did not mind. The hunters were screaming with delight.

Simon's effort fell about him in ruins; the laughter beat him cruelly and he shrank away defenseless to his seat (p. 111).

Mockery also greets Simon later when he speaks to the lord of the flies, though this time it is sophisticated, adult mockery:

"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter (p. 177).

Tragically, when Simon at length achieves a vision so clear that is is readily communicable he is killed by the pig hunters in their insane belief that he is the very evil which he alone has not only understood but actually exorcised. Like the martyr, he is killed for being precisely what he is not.

The inadequacy of Jack is the most serious of all, and here perhaps if anywhere in the novel we have a personification of absolute evil. Though he is the most mature of the boys (he alone of all the characters is given a last name), and though as head of the choir he is the only one with any experience of leadership, he is arrogant and lacking in Ralph's charm and warmth. Obsessed with the idea of hunting, he organizes his choir members into a band of killers. Ostensibly they are to kill pigs, but pigs alone do not satisfy them, and pigs are in any event not needed for food. The blood lust once aroused demands nothing less than human blood. If Ralph represents purely civil authority, backed only

by his own good will, Piggy's wisdom, and the crowd's easy willingness to be ruled, Jack stands for naked ruthless power, the police force or the military force acting without restraint and gradually absorbing the whole state into itself and annihilating what it cannot absorb. Yet even Jack is inadequate. He is only a little boy after all, as we are sharply reminded in a brilliant scene at the end of the book, when we suddenly see him through the eyes of the officer instead of through Ralph's (pp. 247-48), and he is, like all sheer power, anarchic. When Ralph identifies himself to the officer as "boss," Jack, who has just all but murdered him, makes a move in dispute, but overawed at last by superior power, the power of civilization and the British Navy, implicit in the officer's mere presence, he says nothing. He is a villain (are his red hair and ugliness intended to suggest that he is a devil?), but in our world of inadequacies and imperfections even villainy does not fulfill itself completely. If not rescued, the hunters would have destroyed Ralph and made him, like the sow, an offering to the beast; but the inexorable logic of Ulysses makes us understand that they would have proceeded thence to self-destruction.

Then everything includes itself in power,  
Power into will, will into appetite;  
And appetite, an universal wolf,  
So doubly seconded with will and power,  
Must make perforce an universal prey,  
And last eat up himself.

The distance we have travelled from Ballantyne's cheerful unrealities is both artistic and moral. Golding is admittedly symbolic; Ballantyne professed to be telling a true story. Yet it is the symbolic tale that, at least for our times, carries conviction. Golding's boys, who choose to remember nothing of their past before the plane accident; who, as soon as Jack commands the choir to take off the robes marked with the cross of Christian-

ity, have no trace of religion; who demand to be ruled and are incapable of being ruled properly; who though many of them were once choir boys (Jack could sing C sharp) never sing a note on the island; in whose minds the great tradition of Western culture has left the titles of a few books for children, a knowledge of the use of matches (but no matches), and hazy memories of planes and TV sets—these boys are more plausible than Ballantyne's. His was a world of blacks and whites: bad hurricanes, good islands; good pigs obligingly allowing themselves to be taken for human food, bad sharks disobligeingly taking human beings for shark food; good Christians, bad natives; bad pirates, good boys. Of the beast within, which demands blood sacrifice, first a sow's head, then a boy's, Ballantyne has some vague notion, but he cannot take it seriously. Not only does Golding see the beast; he sees that to keep it at bay we have civilization; but when by some magic or accident civilization is abolished

and the human animal is left on his own, dependent upon his mere humanity, then being human is not enough. The beast appears, though not necessarily spontaneously or inevitably, for it never rages in Ralph or Piggy or Simon as it does in Roger or Jack; but it is latent in all of them, in the significantly named Piggy, in Ralph, who sometimes envies the abandon of the hunters (p. 94) and who shares the desire to "get a handful" of Robert's "brown, vulnerable flesh" (p. 142), and even in Simon burrowing into his private hiding place. After Simon's death Jack attracts all the boys but Ralph and the loyal Piggy into his army. Then when Piggy is killed and Ralph is alone, only civilization can save him. The timely arrival of the British Navy is less theatrical than logically necessary to make Golding's point. For civilization defeats the beast. It slinks back into the jungle as the boys creep out to be rescued; but the beast is real. It is there, and it may return.

## Towards a Definition of the "Decadent Novel"

RICHARD A. LONG AND IVA G. JONES

If one accepts as a task of literary scholarship the careful classification of genres, one must recognize the existence not only of classes, but also of subclasses. In the strict sense, the novel is one of the newer genres of literature, and its subclasses have emerged only in the last century and a half. Our concern is with that species of the novel that emerges decisively in 1884 with the publication

of Karl Joris Huysmans' *A Rebours*. We may call this species the "decadent novel" for reasons, some genetic, some historical, which will emerge as we proceed. The "decadent novel" belongs to and is usually classified uncritically with the "literature of decadence," a subject which has enjoyed a wide share of attention, chiefly of the popular and impressionistic type, beginning with Paul Bourget in his *Essais de Psychologie Contemporaine* (1881). An interesting study of a portion of this literature is

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A. E. Carter, *The Idea of Decadence in French Literature: 1830-1900* (Toronto, 1958).

Essentially, the "literature of decadence" involves the transference of the artistic focus from the larger and more general concerns of life, the subject and starting point of art, to special and rarified ones. This has been described variously as a change in concentration from the whole to the parts, as a disruption of unity, as a pursuit of the particular and the eccentric. Such general descriptions frequently leave us helpless in the contemplation of single works. And we may note that there is no sharp dividing line between the nondecadent and the decadent. However, when the historian is faced with *Barchester Towers* and *The Picture of Dorian Gray*, he is able to return a firm judgment. This demonstrates that there is a line. Between *Thais* and *La Tentation de Saint Antoine*, judgment must come slowly, if at all.

We must attempt, then, to give at least some general characteristics of the "literature of decadence" and the "novel of decadence." The most salient of these is the attenuation of emotion and the detailed analysis of it. Its great themes are ennui, frustration, and moral confusion, all themes of disintegration and alienation. Its general temper is static; there is no sensation of movement; time acquires in this type of novel a spatial quality. Indeed, time and space are fused. Of necessity, it treats the leisured classes, and in a highly mannered fashion. The hallmark of the novel of decadence is conscious form, not only in structure, but more especially in language. The language becomes an end in itself. Vocabulary, syntax, imagery develop in elaborate patterns, which become the real foci of attention, frequently overshadowing the situation.

The literature of decadence may be said to have begun with Poe, or more

specifically with the translation of Poe by Baudelaire. It has, of course, affinities with the eighteenth century Gothic novel and oriental tale, as well as with their parallel manifestations in poetry. In the widest sense it has included among its practitioners some of the giants of the nineteenth and twentieth centuries, as well as a throng of lesser talents. We may list among the great novelists Flaubert, James, Gide, Mann, and Proust. In the present, we may subsume under this heading the school of Faulkner which has been called facetiously, but not without critical insight, Southern Magnolia Baroque, and Existentialists, such as Camus and Simone de Beauvoir.

The "decadent novel" *per se* involves a specialization of situation and emotion beyond the probabilities of daily life, and consequently the imposition of values which relate negatively to the stated values of the culture. Beyond this, it shares with the "literature of decadence" a high concern with form, often elevating it to a fetish. The "decadent novel" usually involves explicitly or implicitly, a rejection of present-day civilization, using as a norm the medieval synthesis or its supposed present-day equivalent, Roman Catholicism. It is not without interest that of the six authors we shall mention, five were converted actively or reconverted to the church. The "decadent" novel usually contains overtones of sexual perversion, but without explicitly treating the theme of the homosexual neurosis as do a phenomenal number of recent English and American novels. Indeed, within the "decadent context" perversion is a useless value concept. In the "decadent novel" one is aware always of the same fine attenuation of emotion that one finds in the "literature of decadence" generally, but the long-range exposition of it is lacking. Hence, the "decadent" novel is a novel not so much of actions, but of "statics."

Some writers whose work seems to fit clearly into the category of the "de-

cadent" novel are Karl Huysmans, Oscar Wilde, Frederick William Rolfe, also known as Baron Corvo, Ronald Firbank, Carl Van Vechten, and Evelyn Waugh.<sup>1</sup> The early Aldous Huxley might qualify as a member of this group, but will not be treated here. The first four of our writers are dead. Van Vechten last wrote a novel twenty-five years ago. Only Waugh is still active, and his direction has been modified so that his novels beginning with *Brideshead Revisited* (1945) may be said to miss the category. It is interesting to note, however, that each of the writers including Huysmans, already among the lesser immortals, has enjoyed what amounts to a "revival" of some proportion in the last ten years, a "revival" attested by the publication of studies, articles, or reissues of books.

In *A Rebours* Huysmans set forth the machinery, as it were, of the aesthetic novel. His hero, the anemic aristocrat Des Esseintes, seeks to live a life as artistic and composed as possible, and, having exhausted the joys of Parisian life, he manufactures a rarefied, solitary existence, in a setting of rare colors, rare scents. He isolates himself as much as possible from human contact and ordinary human habits. He devotes himself to the *recherché* and the medieval in literature, scorning the Latin Golden Age, and beginning his appreciation with Lucan, Petronius, and Apuleius, and including in it Christian Fathers such as Jerome and Augustine. It should be noted in passing that this literary repertory seems to be modelled on the actual one of the poet Baudelaire. In addition to

rare scents, rare wines, and rare plants, Des Esseintes admires paintings, particularly a painting of Salomé by Gustave Moreau, an artist also favored by Proust. He has also a painting by Odilon Redon, and (the prescience here is breathtaking) a sketch by El Greco. Among modern authors he naturally admires Poe and Baudelaire, and also Flaubert, Verlaine, and Tristan Corbière.

*A Rebours* is basically a static novel, and more a curiosity than a work of fiction. The imaginative power of Huysmans is limited, and he tells his story chiefly by means of exposition and heavy-handed description. The extent to which *A Rebours* is directly involved as an influence upon the later novels in this genre and in the "literature of decadence" generally cannot be determined, but its status as a seminal work can be inferred readily from the frequency with which the characteristics of its hero are fastened upon subsequent heroes and the extent to which the elements of its setting reappear in subsequent novels.

In Oscar Wilde's *The Picture of Dorian Gray* we have a quintessential example of the aesthetic novel. There is the supreme consciousness of art objects, a portrait being the key to the whole. There is the implicit theme of sexual perversion. There is the constant evocation of the exotic and the strange. Finally, there is the basic theme of alienation from the general pattern of life, indicated in Dorian Gray's pursuit of his own ends. It is important to note that in Chapter X, Lord Henry sends what is obviously a copy of *A Rebours* to Dorian Gray. We are told in Chapter XI of the extent of the influence of this work on Dorian:

For years, Dorian Gray could not free himself from the influence of this book. Or perhaps it would be more accurate to say that he never sought to free himself from it. He procured from Paris no less than nine large-paper copies of the first edition, and had them bound in different

<sup>1</sup>While studies on the first two authors in this list are numerous, critical treatment of the others is sparse. We cite the following books: Alphonse James Albert Symons, *The Quest for Corvo* (Michigan State University Press, 1955), Jocelyn Brooke, *Ronald Firbank* (New York, 1951), Edward G. Lueders, *Carl Van Vechten and the Twenties* (Albuquerque, 1955), Frederick J. Stopp, *Evelyn Waugh: Portrait of An Artist* (Boston, 1958).

colours, so that they might suit his various moods and the changing fancies of a nature over which he seemed, at times, to have almost entirely lost control. The hero, the wonderful young Parisian, in whom the romantic and the scientific temperaments were so strangely blended, became to him a kind of prefiguring type of himself. And, indeed, the whole book seemed to him to contain the story of his own life, written before he had lived it.

In the opening years of the twentieth century, there appeared *Hadrian the Seventh* by Frederick William Rolfe, who had made his first literary appearance in *The Yellow Book*. Using the questionable Italian title of Baron Corvo, Rolfe brought forth a tale as fantastic as any imagined in our time: the election of a newly-ordained Englishman to the Papacy. The Englishman, George Arthur Rose, is modelled on Rolfe himself, and indeed the novel contains much autobiography. There are here all the various features we have associated with this genre, the latent theme of sexual perversion, the highly elaborated style, as if to complement the ritual of the church. This book, a spiritual product of the nineties, never gained a contemporary public, but because of its fantasy and stylistic excellence it seems now fated to join other novels of this genre on the shelves.

Corvo's fantasy on the Borgias, *Chronicles of the House of Borgia* (1901), though scarcely a novel in length, is even more fully an exercise in this genre. His autobiographical *The Desire and Pursuit of the Whole* (not published until 1934), while illustrating the general characteristics of his style, falls quite outside the genre we are describing.

Closer to our own time are the amazing novels of Ronald Firbank, written between 1914 and 1926. In these we find fantasy advanced to such an extent that there is no question of deviation from the real world. The latter

has lost its normative significance in this author's work. To readers unpracticed in verbal subtlety much of Firbank must seem almost meaningless, for his plots are never of prime importance. His chief novels are the following: *The Artificial Princess*, published posthumously (1934), *Vainglory* (1915), *Inclinations* (1916), *Caprice* (1917), *Valmouth* (1919), *The Flower beneath the Foot* (1923), *Prancing Nigger* (1924), and *Concerning the Eccentricities of Cardinal Pirelli* (1926).

The last two novels show his art and work in their highest intensity. *Prancing Nigger*, called in the English edition *Sorrow in Sunlight*, is set in a tropical land patterned after Haiti; *The Eccentricities of Cardinal Pirelli* is set in Spain. He invests these two countries with a quality that makes them recognizable to those who know them, while at the same time they are transmuted to something more remote than the Arabian Nights. There is in these last novels a quality absent from the earlier Firbank, a sense of tragedy, or of the tragic consequences present in life. Firbank's distinct contribution to the genre was to infuse in the whole fabric of the novel an air of fanciful reality. By dismissing conventional morality and conventional seriousness utterly, he created a new seriousness and morality, with an aesthetic validity of their own. He stands as the best practitioner of this genre. It is fashionable to regard Firbank as another nineties character born too late, but this judgment is too facile, and subsequent literary history may well judge him a better mirror of World War I and its aftermath than many another "typical" author.

A great admirer of Firbank is Carl Van Vechten, whose work began with *Peter Whiffle* (1922), a novel more than a little suggestive of Huysmans and Wilde, and ended with *Parties* (1930), a novel suggestive of nobody. His most sensational book, published a year after

his Preface to the American edition of Firbank's *Prancing Nigger* was the novel *Nigger Heaven* (1926), based on the Harlem of the Negro Renaissance. In common with all of Van Vechten's novels, this is a heavy-handed treatment of what purports to be a light theme. Essentially, Van Vechten was too serious and analytical to score a true artistic success in this type of writing, despite his great admiration of it.

Evelyn Waugh, who wrote an essay on Firbank in 1929, had first bowed to the public in 1928 with what seems now his best novel, *Decline and Fall*. Stylistically he is Firbank's equal; temperamentally, he is inferior since he uses the form as a vehicle of criticism, and a criticism untempered by sympathy or understanding. The result is the exposure of human bestiality and venality, without the redeeming feature

of a higher, even if amoral, purpose. *Vile Bodies* (1930), *Black Mischief* (1932) and other novels by Waugh written before the forties all have the characteristics we have noted. His later work, except perhaps for *The Loved One* (1948), are altogether too purposeful to be considered "decadent."

Basically, the "decadent" novel is that novel in which a supposed aesthetic activity or quest takes precedence over all the conditions and conventions of the real world. It is consequently amoral in outlook. All of the aspects of the novelist's craft are employed to add force to the impact; hence it is a novel of sensation and paradox. It is a novel that reflects what we have learned to call the *fin-de-siecle* temper, though that temper may indeed be a basic and inescapable component of any civilization as complex as ours.

## The Rogue in the Gray Flannel Suit

LEWIS A. LAWSON

The inception of the advertising/public relations novel is a comparatively recent development in the long history of that genre. In fact, this type of novel is scarcely fifteen years old, for *The Hucksters*, which John Kenneth Galbraith credits as the prototype,<sup>1</sup> was published in 1946. Since that time, however, novels depicting the machinations of Madison Avenue have been published with ever increasing frequency. Three of the books to be discussed here, for example, were published in a single year, 1958. Even

a cursory survey of the field reveals fifteen titles.

The reason for the growing frequency of publication for this type of novel is subject to speculation. One explanation could be that the frequency reflects the expanding public awareness of the role of advertising in contemporary culture. Or, a second, somewhat more cynical, reason could be that the public did not discover the type until it was exposed to the cinematic adaptation of *The Man in the Gray Flannel Suit*. (There was a movie made of *The Hucksters*, but it never quite got off the ground, as they say in the vernacular.) A third explanation could be that there is a psychological as well as an etymological relationship between

<sup>1</sup>In, "Onward and Upward with the Admen," *Reporter*, XVI (May 2, 1957), 47.

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*novel* as an adjective and *novel* as a noun. This type might be popular just because it is new.

It would be extremely ironic if the third explanation were to prove correct. The topical interest of the advertising/public relations novel is fresh; that much is granted. The public is very much fascinated by the cobra of Madison Avenue. The purpose of many of these novels, however, is stale. If nearly all novels may be classified according to one of three purposes, presentation of entertainment, presentation of a problem, or presentation of an historical background, as Thrall and Hibbard say,<sup>2</sup> then the advertising/public relations novel falls more clearly in class one than in classes two or three. Specifically, the novels are more closely associated with the *novela picaresca* than with any modern form of the novel. It could be, as it were, that the public is dallying with an aged harridan, who appears youthful only because she has applied another thick coat of cosmetic.

My observations are drawn from five novels, two of which describe advertising, and three public relations. The two advertising novels, *The Hucksters* and *The Insider*, present the same plot structure; the protagonist is caught between the Scylla of the agency and the Charybdis of the client. The three public relations novels, *The Man in the Gray Flannel Suit*, *A Really Sincere Guy*, and *Pax*, display similar plots also; the protagonist is caught between his employer and the public. If there is any difference in personality between the advertising man and the public relations man, it is that the public relations man is alleged to have a system of ethical values. He has qualms about lying to the public, while the advertising man considers lying as one of the better

weapons of the contact man. The similarities between the two types of men far outweigh the single difference, though. The hero-heel of each of these novels is handsome, virile, and oh so intelligent. Victor Norman, in *The Hucksters*, is explicit on this point: "Oh, everyone in the ad game is intelligent. They have to be. You see, admen are half-creative." Unfortunately for those who are interested, Norman does not elucidate upon the other half. One may suggest that they are half-procreative.

To return to the statement that these novels are contemporary manifestations of the picaresque, some similarities in form should be discussed. As in the case of the picaresque novel, the advertising/public relations novel lacks a convincing climax. There have been so many crises scattered throughout the books that when the conclusion comes, the reader feels that he has been left hanging. Perhaps these climactic episodes are an inherent part of the adman's life in reality, but if they are, they take the edge off the climax of the adman's story in fiction. Moreover, the climax does not reveal a character change in the protagonist. Frederic Wakeman has the original adman, Victor Norman, painfully give up his love rather than soil her with the life of an adman's wife. But by remembering that Norman goes to bed with a casual friend after meeting the woman he gives up so heroically and that he begins an affair with her only five days after meeting her, even though her husband is away at war and she is the mother of two children, the reader may conclude that Victor Norman has precious little character to develop. The working out of the plot of *The Insider* may also be cited as an example of a weak climax. Morton Noyes, the protagonist, is down to his last Upmann and about to be fired by his agency when his wife and father-in-law conveniently die, and he is be-

<sup>2</sup>William F. Thrall and Addison Hibbard, *A Handbook to Literature* (Garden City: Doubleday, Doran and Company, 1936), p. 276.

queathed an estate of three million dollars. A quotation from Thrall and Hibbard (pp. 311-312) has significance at this point in the discussion of a rogue:

There is little character interest. Progress and development of character do not take place. The central figure starts as a *pícaro* and ends as a *pícaro*, manifesting the same aptitudes and qualities throughout. When change occurs, as it sometimes does, it is external change brought about by the man's falling heir to a fortune or by his marrying a rich widow. Internal character development is not a quality of the picaresque novel.

Still another instance is provided by Bill McCrary, in *A Really Sincere Guy*, who rebels against his agency and takes his best client with him to form a new agency. Is rebellion so simple on Madison Avenue? One wonders. The classic climax, however, is in *The Man in the Gray Flannel Suit*, where Betsy Rath, in a scene calculated to put tears in the unguarded sentimental eye, nobly forgives her public relations husband for his wartime private relations and agrees to support the product of that affair. Incidentally, Linda McCrary, in *A Really Sincere Guy*, forgives her husband's infidelity almost as easily. Is one to conclude that American husbands are finally beginning to be understood by their wives?

Concomitant with the charge that these novels lack credible climaxes is the accusation that they are highly episodic in nature. The hero progresses from one incident to another, but many of these incidents do not contribute to the development of the primary plot in any way. The affair between Joe Logan and Pat Crain is extraneous and adds nothing to the plot of *Pax*, albeit it does add that necessary ingredient for commercial success—sex—to the book. Being a sexual adventure, this incident serves as an illustration of others found in all of these novels. By depicting

their heroes passing from one bedroom to another, the authors of these novels may have hoped to suggest that virility of flesh accompanies virility of mind. What one concludes, though, is that these affairs result from the frustration of their heroes and that the authors have chosen the only arena in which these characters can compete. Additionally, in being rogues, these characters must be engaged in questionable activities. Since the American public will not countenance overt illegal acts by its fictional heroes, why not choose the next best substitute—illicit acts—specifically sexual promiscuity, which the American public sees as a typically American trait? Victor Norman entertains four women in *The Hucksters*. Joe Logan has only one success in *Pax*, but she is a senator's daughter and would equal four ordinary women, so perhaps he should not be disparaged. Tom Rath, in *The Man in the Gray Flannel Suit*, and Bill McCrary, in *A Really Sincere Guy*, settle for one affair each, perhaps having the foreboding that they would be caught. Morton Noyes, in *The Insider*, has two affairs only, but then he is forty-eight years old and could quite possibly be slowing down his activities. The point is, the battle for frankness in modern fiction was hard fought. In the hands of a serious author, sexual activities certainly add depth to character development. Physical description of the type encountered in these books suggests prurient value only and thus encourage those who would censor literature.

While the hero of the contemporary advertising/public relations novel would at first seem to differ from his picaresque brother by being of a higher social level, one can only point out that little else is possible in the modern social structure. With the broadening of society in modern America, the rigid lines of social structure have been broken down, and in literature the economic concep-

tion of the pitifully poor has taken the place of the social conception of the rascally poor. One may refer to the proletarian novels for the new approach to the poor. By the other criterion, rascality, however, these men, Norman, Rath, and all, qualify as rogues. One adman in *The Insider* sums up the fictional credo of the advertising/public relations man when he says, "Give me my orders and I'll carry 'em out or die trying. If you tell me to sell crap, I'll sell crap—like a Harvard man should." Or Joe Logan, in *Pax*, is another case in point. He utilizes his genius for the building of an authentic American hero into a front man for an unethical ethical drug firm. He is very moral, though, and actually regrets having to use information gained by wire tapping, even to win his true love. Bill McCrary, in *A Really Sincere Guy*, steals a client, but he twists his standards to fit the American ideal of success at any cost. After all, the agency had been attempt-

ing to prostitute his belief about the sanctity of the low tariff.

On the content level none of the characters mentioned resolves to leave the advertising/public relations field. On the structural level none of the characters undergoes a convincing change in personality as a result of the climax through which he has been. There is a consistency here between the content level and the structural level, but this consistency only points further to the statement that the novels which these characters inhabit are novels of entertainment. Of course, this charge does not imply that diversion cannot be a legitimate purpose of the novel. Certainly, some very notable authors have chosen to call their work entertainment, and every novel should first of all be interesting. But to one who believes that the modern problem novel represents the flowering of the genre, the advertising/public relations novel, drawing its technical sustenance from a withered branch, appears to be a sterile bud.

### The Existentialist

EGBERT S. OLIVER

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*Professor of English at Portland State College, Mr. Oliver conducted the first American literature course given in India as Fulbright Lecturer at Osmania University, Hyderabad, India, 1956-57.*

## Round Table

### FAULKNER'S "AN ODOR OF VERBENA": DISSENT FROM THE SOUTH

MELVIN BACKMAN

"An Odor of Verbena" is the last story in a collection of seven published in 1938 under the title *The Unvanquished*. With the exception of "An Odor of Verbena" these stories had been printed a few years earlier in *The Saturday Evening Post* and *Scribner's Magazine*, and were not noticeably changed in *The Unvanquished* volume. Nostalgic reminiscences of the Southern past, they picture the Sartoris family during the Civil War and Reconstruction era. Amusingly they narrate the Civil War adventures of the young boys—Bayard Sartoris and his Negro companion, Ringo—and of Bayard's grandmother, Mrs. Rosa Millard or Granny. Granny is the real hero of the stories. She is a grandmotherly Robin Hood, who steals from the Yankees to provide for the poor white and a few Negro families of Yoknapatawpha. She is a fine old matriarch in the best Southern tradition. Granny, of course, is not defeated by the Yankees. Most of the stories celebrate humorously yet sentimentally the unvanquished spirit of the South. The basis for the stories' humor is generally the outwitting of the Yankees, while a boyish seeking for adventure provides the stories with a Tom Sawyer-ish air.

The first three—"Ambuscade," "Retreat" and "Raid"—present Colonel Sartoris as leader of a guerilla troop of Confederate cavalry. A romanticized figure, he is regarded from the perspective of his idolizing, twelve-year-old son, Bayard. The fourth and fifth stories, "Riposte in Tertio" and "Vendee," center on Granny;

they deal with her somewhat illicit but thriving mule business and finally with the relentless pursuit of her murderer by the young boys, Bayard and Ringo. The sixth story deals humorously and sympathetically with Bayard's cousin Drusilla. Having lost her young lover in the War and having fought as a soldier with the Colonel's guerilla troop, she returned at the end of the War to the Sartoris place. There this boyish, hard-riding girl is compelled by Jefferson's outraged ladies to marry the Colonel. The story tells also of the Colonel's murder of the Burdens, Yankee federal officials, over the attempted election of a Negro sheriff; but the question of Negro disenfranchisement is skirted as the story's tone remains light and humorous. The Negro theme that preoccupied the author of *Light in August* (1932) and *Absalom, Absalom!* (1936) is absent here; the prevailing point of view is that of the paternalistic white Southerner. Although entertaining, these six stories lack the depth, richness and moral intensity of Faulkner's serious work.

But in the last story, "An Odor of Verbena," Faulkner comes to grips with a central issue of the Reconstruction South: the conflict between Christian morality and a code based on violence. The story pits the son against the father, the moralist against the doer, and, indirectly, the writer against his great-grandfather; Colonel Falkner, like Colonel Sartoris, was intensely Southern and was noted for his violence. That Faulkner has been gripped by this theme is manifested by the story's intensity of tone, richness of symbolism, and carefully constructed design. "An Odor of Verbena" deals seriously with a significant topic; it deserves close study.

An associate professor at Clarkson College, Melvin Backman has written his doctoral dissertation on Faulkner (Columbia) and has published articles on Hemingway and Faulkner, both here and abroad.

"An Odor of Verbena" covers twenty-four hours in the life of young Bayard Sartoris, the only son of Colonel John Sartoris. It opens on an October evening in Oxford, 1873. Bayard, twenty-four now, was studying law in his room at Professor Wilkins' house when the news of his father's murder suddenly shattered the peaceful darkness of the evening. Bayard was snatched out of his short-lived peace and flung into the inevitable crisis that he and the young men of the Reconstruction South would have to face. He would have to make his choice between the code of Southern honor, which demanded violent retaliation for the murder of one's kin, and the morality of the Old Testament's "Thou shalt not kill" and Christ's "Put up again thy sword." But he could not ponder this dilemma now, for Ringo and the horses were waiting the return to Jefferson.

As he rode home toward his father's corpse, he visualized how Drusilla, his father's young wife, would receive him:

. . . Drusilla would be waiting for me beneath all the festive glitter of the chandeliers, in the yellow ball gown and the sprig of verbena in her hair, holding the two loaded pistols (. . . I could see her, in the formal brilliant room arranged formally for obsequy, not tall, not slender as a woman is but as a youth, a boy, is, motionless, in yellow, the face calm, almost bemused, the head simple and severe, the balancing sprig of verbena above each ear, the two arms bent at the elbows, the two hands shoulder high, the two identical duelling pistols lying upon, not clutched in, one to each: the Greek amphora priestess of a succinct and formal violence.) (p. 252)<sup>1</sup>

Woven into this passage is the symbolism of verbena and light that will dominate the story. The odor of verbena, ineradicably associated with Drusilla, would always be part of Bayard's life. Drusilla is a Roman name, verbena a sacred herb worn in ancient Roman times by the priests who served as guardians of the public faith. In "An Odor of Verbena" Drusilla serves as priestess of the South. By marrying Colonel Sartoris she had embraced all that he repre-

sented in this Reconstruction era: the fierce, bitter South of the nightriders who employed honor as their rallying cry, force as their method, and intolerance as their outlook. She embodied and served the "succinct and formal violence" (p. 252) of Southern honor. Her very description—the "boy-hard body, the close implacable head with its savagely cropped hair" (p. 257), and the "eyes staring . . . with that fierce exaltation" (p. 270)—invests her with a savage, fanatic dedication. The light that envelops her—the light of the glittering chandeliers, the yellow ball gown, and her own brilliant eyes—suggests a feverish all-consuming fire. It is associated with the fever which, Professor Wilkins said, plagued the unhappy South so that "still men must kill one another, still we must pay Cain's price in his own coin" (p. 246).

At midnight Bayard arrived home. It was just like a theater scene: his father's old troop waited in the background "with that curious vulture-like formality which Southern men assume in such situations" (p. 267); Drusilla stood in the light from the open door, "emanating something louder than the two shots must have been—something voracious too and passionate" (p. 269); he mounted the "steps toward the figure straight and yellow and immobile as a candle" (p. 269). Then Drusilla and he were alone; it was time for the ceremony.

She faced me, she was quite near; again the scent of the verbena in her hair seemed to have increased a hundred times as she stood holding out to me, one in either hand, the two dueling pistols. "Take them, Bayard," she said, in the same tone in which she had said "Kiss me" last summer, already pressing them into my hands, watching me with that passionate and voracious exaltation, speaking in a voice fainting and passionate with promise: "Take them. I have kept them for you. I give them to you. Oh you will thank me, you will remember me who put into your hands what they say is an attribute only of God's, who took what belongs to heaven and gave it to you. Do you feel them? the long true barrels true as justice, the triggers (you have fired them) quick as retribution, the two of them slender and invincible and fatal as the physical shape of love?" (p. 273)

<sup>1</sup>William Faulkner, *The Unvanquished* (New York: Random House, 1938). Page references are to this editor.

There is a curious conjunction of an invitation to love and an invitation to violence in this passage, as if to suggest how seductively violence proffers itself to the Southerner. This invitation to violence becomes conscious *hybris* when Drusilla tempts Bayard to take into his own hands "what they say is an attribute only of God's" (p. 273). Drusilla says much the same thing that Hemingway said in *Death in the Afternoon* (1932):

Once you accept the rule of death thou shalt not kill is an easily and naturally obeyed commandment. But when a man is still in rebellion against death he has pleasure in taking to himself one of the Godlike attributes; that of giving it. This is one of the most profound feelings in those men who enjoy killing. These things are done in pride and pride, of course, is a Christian sin and a pagan virtue.

Hemingway wrote this during a period of belligerent alienation from Western civilization when he had sought—in the matador's life-and-death struggle with the bull—not only to shape violence into art, but also to release rebellious and destructive impulses.

But Faulkner's point of view in "An Odor of Verbena" is diametrically opposed. In this story the desire to kill is depicted as a fever and hysteria, and is associated with the feverish, hysterical light of Drusilla's eyes. This love of violence is a sickness of the soul; it infects man's morality and reduces him to a savage beast. In the last two years of Colonel Sartoris's life, his eyes "had acquired that transparent film which the eyes of carnivorous animals have and from behind which they look at a world which no ruminant ever sees, perhaps dares to see, which I have seen before on the eyes of men who have killed too much, who have killed so much that never again as long as they live will they ever be alone" (p. 266). This habit of killing had nourished an uncontrollable intolerance and arrogance in the Colonel, a drunkenness of power and sadism, until he wearied of killing and prepared himself for a "little moral housecleaning" (p. 266). The "instinct" that Hemingway and Drusilla would raise to a noble virtue repudiates the Western

heritage: the Greek drama with its profound awareness of the destructiveness inherent in man's pride; the Old Testament with its faith in a just God; and the love and forgiveness that Christ pitted against man's aggressiveness and vengefulness.

Now it was morning. The savage sun had brought the inevitable day with its hour of appointed violence for Bayard Sartoris. Now the sun's fierce light seems to have replaced the feverish light of Drusilla's eyes. In the hot sun Bayard walked toward the office of Redmond, the man who had shot his father.

It was almost noon now and I could smell nothing except the verbena in my coat, as if it had gathered all the sun, all the suspended fierce heat in which the equinox could not seem to occur and were distilling it so that I moved in a cloud of verbena.  
... (p. 283)

He refused the pistol of the shocked George Wyatt, one of his father's old troop, and alone, "enclosed in the now fierce odor of the verbena" (p. 285), he walked steadily on in the hot sun. Mounting the stairs, he opened the door to walk unarmed and dreamlike into the two orange flashes that bloomed suddenly from Redmond's gun. Then Redmond ran out, out of the room, out of the town forever. Bayard left the office and "the hard fierce sun" (p. 290), and rode to the shaded creek bottom of the Sartoris pasture. There in the cool shade he slept. When he awakened, the sun was gone; there was only last night's moon. He walked back to the house that held the corpse and dream of his father. Drusilla was gone, but the odor of verbena remained.

The story has passed through the cycle of Bayard's crisis—from its sudden inception that evening at Oxford twenty-four hours earlier, to the apex of its violence at high noon in Redmond's office, to the peace of another evening. Enveloped by the fierce sun and odor of verbena, pierced by the feverish eyes of Drusilla and the "pale outraged eyes" (p. 284) of George Wyatt, Bayard had walked his lonely course to a Christ-like deed of nonviolence, to pass from the day's fury to the night's quiet. Respite will come to "this land of violent sun" (p. 269), Faulkner implies, only

when the South, like Bayard, has suffered a moral rebirth. Through Faulkner's recurrent use of the equinox, the story produces the effect of a delayed and laboring birth. At the story's opening, Bayard rode from Oxford "into the hot thick dusty darkness quick and strained for the overdue equinox like a laboring delayed woman" (p. 246). When Drusilla broke into hysteria at Bayard's repudiation of the pistols, Bayard panted for breath "as though there were not enough air anywhere under the heavy hot low sky where the equinox couldn't seem to accomplish" (p. 276). When Bayard walked in the hot sun and oppressive cloud of verbena toward Redmond's office, "the equinox could not seem to occur" (p. 283). The autumnal equinox is the harbinger of the season when the land may rest from its summer's labors and renew itself for another spring. That the equinox never occurs in "An Odor of Verbena" suggests that the South is not yet ready for renewal. One Christian act of nonviolence cannot put out the bright sun of Southern violence. The last words of the story point to the sprig of Drusilla's verbena "filling the room, the dusk, the evening with that odor which she said you could smell alone above the smell of horses" (p. 293).

Implicit in the story is the ambivalent separation of Bayard from a South that he both resisted and desired to join. That Bayard found it hard to breathe through most of the story's action suggests the

deep sense of oppression and fear that the South lays upon the dissenter. Whenever tension was generated in a clash between the code and his conscience, Bayard panted for the breath of life. His father's body laid out in regiments, Redmond's shooting, Drusilla's hysteria, and Wyatt's accusing questions—all seemed to consume the very air, threatening to deprive Bayard of his right to exist in the South, by equating dissent with disloyalty. The Southern code that Bayard resisted was made all the more seductive for him by the aura of incest enveloping Drusilla's offer of herself. Yet Bayard, even at the risk of his life, resisted that offer.

Incest in "An Odor of Verbena" suggests a curious parallel to a comparable situation in *The Sound and the Fury* (1929). Both Bayard Sartoris and Quentin Compson were drawn to incestuous love, but Bayard did not yield to this desire; incestuous love led Quentin to death, but resistance of this love led Bayard back to life. Quentin Compson's despairing embrace of death has been transfigured into Bayard Sartoris' willing martyrdom for the sake of his moral conviction, even though it threatened to separate him from the South. Bayard is the bridge between Quentin Compson and Isaac McCaslin in "The Bear" (1942). "An Odor of Verbena" marks a significant stage in the journey of the Faulkner hero from Quentin Compson's destructive guilt to Isaac McCaslin's social conscience, from death to life.

## SYMBOL AND PARALLELISM IN "THE FLY"

J. D. THOMAS

The superficial action of "The Fly" by Katherine Mansfield is slight: the boss (unnamed) of a London firm receives a visit from his retired friend Woodfield, and on the latter's departure finds that he can no longer spontaneously weep for

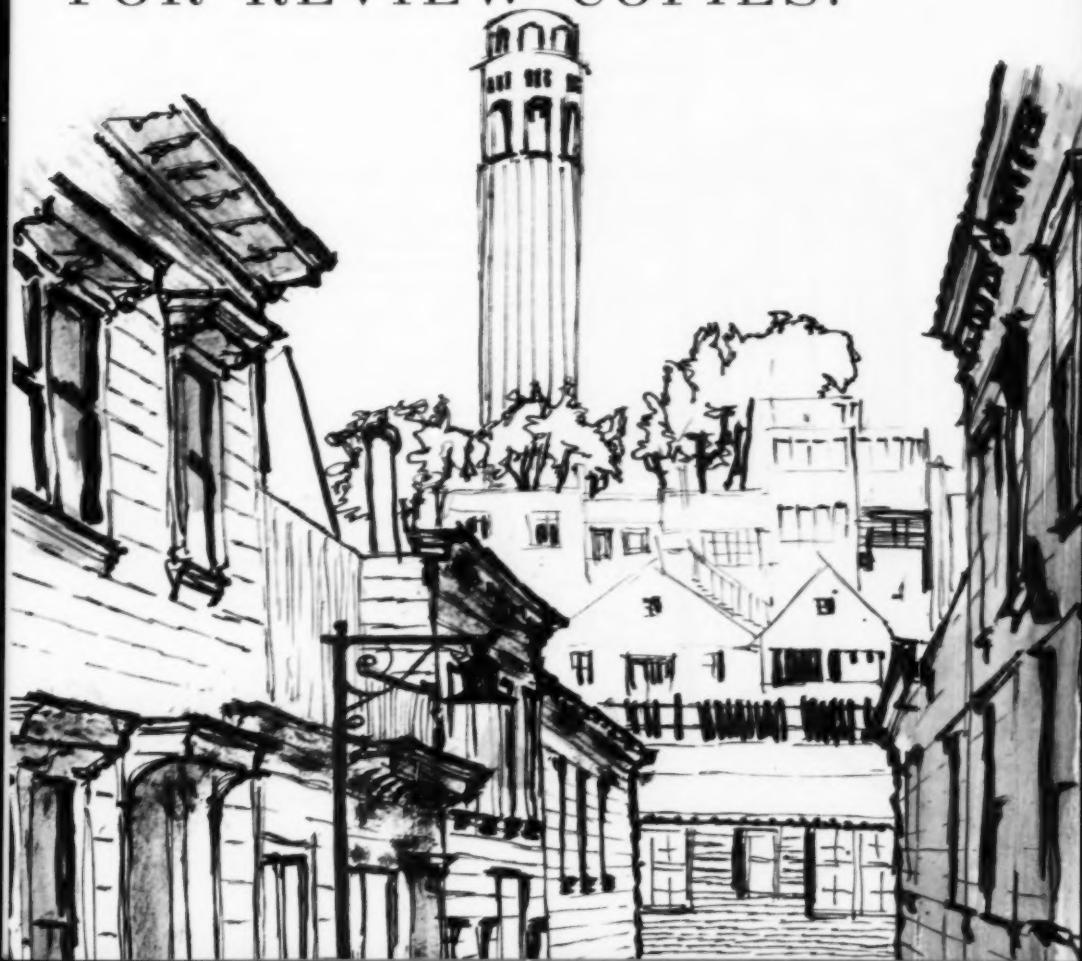
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*An Associate Professor of English at Rice University, J. D. Thomas has published articles on Gissing, Wilde, Dreiser, and is the author of the text, Composition for Technical Students (Scribner's, 1949, 1957).*

the death of his son, killed six years before in the first World War; idly noticing a fly trapped in an inkwell, he alternately rescues and again inundates it with ink, until the fly dies.

Clearly, the center of meaning in such a story must be found in the fly of the title and closing episode, taken as symbolic. But what does the fly symbolize? On a first reading, the answer may seem apparent: the boss's grief is shown in the

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process of dying; the fly is shown in the process of dying; *ergo*, the fly stands for the boss's dying grief. Plausible and natural as this interpretation may appear at a quick glance, it becomes untenable upon closer inspection. The tormenting of a struggling insect is not at all analogous to the attitude of the boss toward his mourning:

The door shut, the firm, heavy steps recrossed the bright carpet, the fat body plumped down in the spring chair, and leaning forward, the boss covered his face with his hands. He wanted, he intended, he had arranged to weep. . . .

Contrast the foregoing quotation with the following:

He's a plucky little devil, thought the boss, and he felt a real admiration for the fly's courage. That was the way to tackle things; that was the right spirit. Never say die; it was only a question of . . . But the fly had again finished its laborious task, and the boss had just time to refill his pen, to shake fair and square on the new-cleaned body yet another dark drop. What about it this time? A painful moment of suspense followed. But behold, the front legs were again waving; the boss felt a rush of relief. He leaned over the fly and said to it tenderly, "You artful little b—." And he actually had the brilliant notion of breathing on it to help the drying process. All the same, there was something timid and weak about its efforts now, and the boss decided that this time should be the last, as he dipped the pen into the inkpot.

It was. The last blot fell on the soaked blotting-paper, and the draggled fly lay in it and did not stir. The back legs were stuck to the body; the front legs were not to be seen.

If we ignore the entirely different quality of the behavior of the boss toward his grief and toward the fly, and tentatively fix upon a crude, almost punning analogy to the effect that he nursed them both along, we shall find ourselves able to make nothing at all of the ink with which the fly is destroyed: "the dark patch that oozed round it." By every literary tradition and every law of associative psychology, these darkly oozing patches must be identified with the boss's grief; they are the one perfectly obvious symbol in the story. Yet

the theme is the recovery or escape of the protagonist from his grief; if the death of the fly stands for the death of the grief, then the ink is the agency of that very recovery. Only if "The Fly" were written to convey the message: "Be sure that grief will finally destroy itself," could the fly be at one and the same time symbolic of his grief and of his release from it. But that interpretation is impossible, for it takes no account of the most significant fact of all, that the ink does not automatically destroy the fly but does so only through persistent, willful human intervention.

From every point of view, the "plucky little devil" is an unsatisfactory image of the boss's self-coddled grief. The fly's struggle is upward, out of a black Slough of Despond, toward light and life:

Now one could imagine that the little front legs rubbed against each other lightly, joyfully. The horrible danger was over; it had escaped; it was ready for life again.

Here, obviously, is a life force—or The Life Force—fighting with instinctive courage for survival, until finally done to death by human perversity. With a different denouement, the fly could very fittingly be a symbol, not of the boss's numbing grief, but of his recovery from that grief. However, the fly is killed; it does not recover.

We must return to the role of Mr. Woodfield. No reading of the story could do greater violence to Katherine Mansfield's artistic integrity than to mistake him for a mere walk-on or bit actor. Although the point is unobtrusively made, the central experience of his life has precisely paralleled that of the boss: each man lost an only son in the war, at the same time and the same place (their military graves in Belgium "are quite near each other, it seems"). Though younger than the boss, Mr. Woodfield is a "frail old figure" evidently "on his last pins," whereas the boss is "stout, rosy, five years older than he, and still going strong, still at the helm." Mr. Woodfield's collapse, ostensibly and probably euphemistically attributed to "his . . . stroke" (the three dots are textual), is complete; he is hardly more alive than if he had been buried in his "poor Reggie's grave":

"There's miles of it," quavered old Woodifield, "and it's all as neat as a garden. Flowers growing on all the graves. Nice broad paths." It was plain from his voice how much he liked a nice broad path.

Except for the office messenger Macey, who counts so little in the human action that he always is presented under the image of a dog, Mr. Woodifield and the boss are the only characters of "The Fly." The one is a foil to the other. Woodifield is a figure of Death-in-Life: we may assume that he has passed through and beyond the stage at which we find the boss. His life, too, has fallen into the Slough of Despond; doubtless he, too, has alternately half-rescued his spirit and then deliberately drowned it in renewed grief, until finally the Life Force has been killed. The grave has been too much with him.

The boss, likewise, has tried to give himself to death: "Time, he had declared then, he had told everybody, could make no difference. Other men perhaps might recover, might live their loss down, but not he." Nevertheless, he has despite himself proved too tough, too vital to succeed in self-destruction. Even before Mr. Woodi-

field's visit, he has begun to take pride in his refurnished office; the visit, combined with the episode of the fly, dramatizes his escape from Death-in-Life without really causing it or even leaving him fully aware of his changed situation. When he realizes that he has killed the fly,

The boss lifted the corpse on the end of the paper-knife and flung it into the waste-paper basket. But such a grinding feeling of wretchedness seized him that he felt positively frightened. He started forward and pressed the bell for Macey.

"Bring me some fresh blotting-paper," he said, sternly, "and look sharp about it." And while the old dog padded away he fell to wondering what it was he had been thinking about before. What was it? It was . . . He took out his handkerchief and passed it inside his collar. For the life of him he could not remember.

He will remember again, of course, the next day or next week, and many times thereafter. But he is saved. Dimly, as in a glass darkly, he has read the text "There, but for the grace of God, go I" in "old" Woodifield; and, in the frightening death of the fly, the Everlasting canon 'gainst self-slaughter.

### J. D. SALINGER: HELLO HELLO HELLO

JOHN HERMANN

Salinger's story, "For Esmé—with Love and Squalor," has been anthologized, selected as his best story,<sup>1</sup> and in general accorded the high point of his as yet beginning career. And the attention that has been given to Esmé is warranted, for it juxtaposes in one story two of Salinger's major theses, love and squalor, in one of his favorite subjects, children: Esmé, the

<sup>1</sup>Frederick L. Gwynn and Joseph L. Blotner, *The Fiction of J. D. Salinger* (Pittsburgh, 1958), p. 4.

An Associate Professor of English at Long Beach State College, John Hermann has published a number of short stories, including "Who Gives Joy to my Youth" (1954) and "Poor-Man's Etching" (1957).

distillation of squalor, of people who are, according to the choir director in the story, "silly-billy parrots" if they sing without knowing the meaning of the words; and Charles, Esmé's five year old brother, the epitome of love. Not all critics agree, but I should like to suggest, contrary to some recent interpretations, that it is Charles, rather than Esmé, who is the key to the story. It is his riddle of what one wall say to another: "Meetcha at the corner," which is the nexus between Sergeant X and the world, and it is Charles's final, spontaneous, and insistent Hello, Hello, Hello, Hello, Hello, affixed to the end of Esmé's letter, that brings Sergeant X's F-A-C-U-L-T-I-E-S back together.

The contrast between Charles and Esmé

is the burden of the first half of the story. The second half, in which the *I* point-of-view is shifted to Sergeant X "so cunningly that even the cleverest reader will fail to recognize me," is the squalid or moving part of the story," and shows a projection of Esmé's squalor (lack of compassion, of affection) in Corporal Clay, his girl friend, Loretta in the States, her psychology professor, Sergeant X's older brother—the same squalor, magnified further, which war itself shows in the punishment of a German girl who has been a minor Nazi official. It is the extension of this squalor, that war engenders, that has driven Sergeant X to the brink of disintegration, of faculties shattered. Esmé's letter, with Charles's P.S. at the end, brings the worlds of *I* and Sergeant X together at the conclusion of the story.

In the first half, the character of the narrator has been well established by the time he meets Esmé, Charles, and their governess, Miss Megley, in a tea-room in England during the war. From an introductory two paragraphs, we know that it is six years after the end of the war, that the narrator is married to "a breath-takingly levelheaded girl" in the States, that he has been invited to Esmé's wedding, that with the help of his mother-in-law they have decided he is not going, and that instead he is jotting down a few notes for Esmé's groom: "And if they give him an uneasy moment or two, all the better. Nobody's aiming to please here. More really, to edify, to instruct." The notes that give not only Esmé's groom but everyone an uneasy moment or two follow, based on experiences during the war.

The narrator has been undergoing commando training at a small town in England in preparation for D-day. Finished with the training, waiting for orders and the chance to liberate Europe, he looks out the window of his quonset hut, "his trigger finger itching imperceptibly, if at all." It is our first indication of what he thinks training to kill other people is worth-nothing. We know that he also synchronizes his over-the-top watch by the clock in the latrine (what he thinks of their regulations), and wears his overseas cap (Two fingers above the left eye, soldier)

jammed straight down over both ears. His gas mask long ago has been chucked out the window of the ship coming overseas and its case used as a convenient knapsack. The *esprit de corps* of his outfit manifests itself in isolated heads bent over V-mail letters home, in the thoughtless whack-whack of a ping-pong ball back and forth across the net "an axe length away" from where he sits. Except for the two introductory paragraphs, the tone has been wry, jocular—a man making fun not only of the army but of himself.

Later, wandering the streets in the rain, he hears children singing in church and enters. They are practicing. One of the singers is a young girl "whose eyes seemed to be counting the house." Even in a church. It is the first intimation we have of Esmé's character, and it is given by the narrator half in admiration, half in amazement.

After the practice, they meet by accident again at a nearby tea-room, where Esmé comes with Charles and their governess. Before the narrator quite realizes how, Esmé is standing with "enviable poise" beside his table. Invited, she sits down, a "truth lover or a statistics lover" of thirteen. He is the eleventh American she has met. She sits beautifully straight on her chair so that he too must come out of his army slouch. Her conversation with the narrator is that of a census taker—"Are you deeply in love with your wife?" "How were you employed before entering the army?"—or has the tone of an almanac dispensing facts—"To be quite candid Father really needed more of an intellectual companion than Mother was" (her parents become case histories in psychology); her wet hair, now straight, is when dry "not actually curly but quite wavy" (she is meticulously exact even in a situation in which a young girl might normally be tempted to alter truth a trifle, claiming curls rather than waves).

She finally asks the narrator, even though she is somewhat disappointed that he is not a published writer, to write her a story about squalor. "About what?" he says, incredulous, for he is confronted with a girl who believes everything can be learned by statistics, by so many notes taken, by so

many Americans kept count of, by so many figures put together. "Silly-billy parrots" the choir director had said of those who mouth words without knowing their meanings. She is talking about Esmé.

In contrast is Charles, disdainful of appearances like wet hair, of the facts that his sister cherishes ("He certainly has green eyes. Haven't you, Charles?" the narrator asks him. "They're orange," Charles says); enjoying his game of riddles; arching his back across the chair in contrast to Esmé's perfectly achieved poise; covering up his face with his napkin; giving a Bronx cheer at one point of the conversation between his sister and the narrator; engulfed with laughter at his own jokes; and furiously disappointed when the Sergeant tells him the answer to the riddle when asked the second time. He is everything his sister is not (She takes his wet cap from his head when they enter the tea-room "by lifting it off his head with two fingers, as if it were a laboratory specimen"). The last image that we have of the two of them in this part of the story is the picture that remains: Charles, blushing but determined, comes back to kiss the Sergeant good-bye. Asked the answer to the riddle, his face lights up. He shrieks: "Meet you at the corner," (and he does at the end of the story, saying at the corner of sanity and insanity to the Sergeant, Hello, Hello, Hello) and races out of the room "possibly in hysterics." Esmé leaves too, "slowly, reflectively, testing the ends of her hair for dryness"; one risking embarrassment to show his friendship; the other, worried about her own appearance.

The second, or squalid part of the story, extends Esmé's attitude to other people, etching the dilettantism into callousness, into stupidity, into destruction. For what does it mean to know squalor without love? It means a Corporal Clay who uses Sergeant X to write letters home to impress his girl, Loretta. It means a Loretta who uses the war experiences of men overseas as case histories in her psychology class (Esmé's treatment of her father and mother's relationship). It means a psychology professor explaining what war is about to soldier: who have suffered in it and have made other people suffer. It

means an older brother, stateside, who writes: "Now that the g.d. war is over, how about sending the kids a couple of bayonets or swastikas." It means Goebbel's book, *Die Zeit Ohne Beispiel*, and on the fly-leaf the words of the thirty-eight year old, unmarried German daughter of the household where Sergeant X is staying and whom he has had to arrest: "Dear God, life is hell." It means finally the last protest of Sergeant X, scribbled almost illegibly underneath: "Fathers and teachers, I ponder 'What is hell?' I maintain it is the suffering of being unable to love," which are the words of Father Zossima in *The Brothers Karamazov*. (Esmé: "My Aunt says that I'm a terribly cold person." "I am training myself to be more compassionate.") And Sergeant X's faculties under these pressures begin to disintegrate.

On his desk is a pile of packages, letters, books, that he has left unopened for days. He pushes them aside to use his typewriter to write a letter connecting him to someone, somewhere. But he cannot. He collapses on the typewriter. When he opens his eyes again, he sees a green package ("He certainly has green eyes, haven't you, Charles?" "They're orange," Charles says). Unconsciously Sergeant X moves to open the package.

It is a present and a note from Esmé—her father's watch (broken), and the notation that it was an extremely pleasant afternoon that they had spent "in each other's company on April 30, 1944, between 3:45 and 4:15 P.M. in case it slipped your mind."

But appended to the note is a message from Charles, of one wall saying to another, without thought, without knowledge, without statistics, but with compassion and affection: Hello Hello Hello Hello Hello. And Sergeant X's F-A-C-U-L-T-I-E-S disintegrating under squalor gradually come back together again. Much as we like Esmé's intelligence, poise, and breath-taking levelheadedness, it is her brother Charles, with the orange eyes and the arching back and the smacking kiss, who knows without counting the house, without 3:45 and 4:15 P.M.'s, the riddles of the heart.

# Counciletter

## NATIONAL INTEREST AND THE TEACHING OF ENGLISH

HAROLD B. ALLEN

Pride which Council members naturally feel in belonging to an organization which is their own and which has their concerns as its concerns should be measurably strengthened as the National Council of Teachers of English begins to shoulder a new responsibility.

In recent years it has become more and more apparent that certain serious problems affecting our profession can not be readily dealt with on local or even on state-wide levels. These problems were rather sharply outlined by the report of the Basic Issues Conferences in which two years ago representatives from the NCTE participated with delegates from the Modern Language Association, the College English Association, and the American Studies Association.

Hopes of Basic Issues Conference leadership looked to the possibility of major foundation support for an attack upon at least some of these problems and, indeed, such support may eventually be obtained. Already one specific action has been taken by the College Entrance Examination Board, which with the cooperation of NCTE members is preparing a program of summer institutes to provide key teachers with intensive upgrading study in literature, composition, and English linguistics.

In the meantime somewhat similar, though not identical, problems in the fields of mathematics, the physical sciences, and foreign languages have been subjected to concerted study and attack through assistance authorized by the National Defense Education Act. This act provided in-service programs, summer institutes, workshops, research fellowships, leave-of-absence support,

*A nationally known linguist and pioneer in the application of linguistics to the teaching of English, Harold B. Allen (University of Minnesota) is the new president of NCTE.*

and other aid for the purpose of improving the teachers and the teaching in those fields.

It appears unlikely that aid from private sources, directed as it usually is at a fairly restricted problem or area, will be able to do for the teaching of English as a whole what the NDEA has accomplished for these other disciplines. English, as almost the sole representative of the humanities in the secondary school, and as a basically significant area in the college curriculum, is certainly no less worthy of national attention than are the sciences and the foreign languages.

These considerations led the Executive Committee last February to authorize creation of an *ad hoc* Committee on the National Interest for the purpose of preparing a case in support of desirable revision of the NDEA. This committee met in Cincinnati in April to plan its work and divide the responsibilities. It met again in Champaign in August to review the materials the members had put together, often with the considerable aid of Council committees. Subsequently the members re-worked their own contributions, and members of the Executive Committee and other readers offered criticism before final reworking under James C. Squire's direction in the headquarters office.

The completed document, in book form, will be distributed to members of Congress and various educational leaders shortly after the publication of this issue of *College English*. It will then constitute the base upon which testimony can be offered by NCTE representatives during the hearings conducted by the relevant Senate and House committees for consideration of proposals to revise and expand the NDEA.

This book, after describing the national problem in English in general terms, has

as its core a factual and quantitative study of the status of English teaching today. One section concerns the need for more teachers of English in light of the rising school population. The second section discusses the need for better teachers, and, after a definitive statement of a desirable standard of preparation, gives current statistical information about state certification regulations for teaching English, the preparation of the elementary teacher in English, the English language preparation of secondary teachers of English, and the content of the preparation in literature of secondary teachers of English.

The third section deals with the need for better teaching conditions. Here are a description of the varying conditions under which English must be taught, a study of the degrees of adequacy of school library and book resources, and a report of the recent investigation of the cost of remedial English instruction in colleges and universities. The section ends with a significant composite picture of the high school that produces superior English students, a picture derived from a survey made of the characteristics of those schools from which

last year's Achievement Citation winners were graduated.

The conclusion of the book offers numerous specific proposals to answer the question "What can be done about the national need to improve the teaching of English?"

Accompanying the larger volume will be a separate pamphlet, also prepared by the Committee on National Interest, which will contain data about needs in the related field of English as a foreign language, both abroad and in the United States. This material is to be offered as evidence for amending Title VI of the NDEA by specific inclusion of English as a foreign language among the foreign languages demanding attention.

Regardless of the effect of these materials upon Congressional action they are an impressive presentation of data never before brought together. They will be important not only to legislators concerned with all aspects of education in the country but also to school and college administrators and academic leaders seeking how best to meet the mounting problems in the teaching of English.

## WHAT NCTE ACHIEVEMENT AWARD WINNERS ARE LIKE

NICK AARON FORD

The National Council of Teachers of English has inaugurated many far-reaching significant programs for the advancement of learning in the area of the humanities. But the Achievement Awards program, initiated during the 1957-58 school year, seems destined to become one of the most significant of all, since it discovers and rewards senior high school students who have demonstrated excellence in oral and written expression and appreciation for the best in literature, ancient and modern. It is

reasonable to assume that these students will become active apostles of "sweetness and light" throughout their college and university years and into their subsequent careers.

Already during the first two years of the program, approximately 1,500 students have been cited for their superior achievements in the language arts and have been recommended by the Council for college scholarships. Of the winners and runners-up in the first year of competition, more than 82 per cent of those who applied for scholarships received some kind of aid from the colleges of their choice.

The rules for student competition are simple. Each high school is permitted one nominee for each 500 enrollment. The

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*A member of the Advisory Board on NCTE Achievement Awards and Maryland State Chairman for these awards, Professor Ford of Morgan State College is co-author (with Waters Turpin) of Basic Skills for Better Writing (G. P. Putnam's Sons, 1959).*

nominee must submit a nomination blank, giving pertinent biographical data; three compositions, including an autobiographical sketch, an impromptu paper, and an out-of-class paper; and supporting letters from a teacher and an administrator. In addition, the student must take special standardized tests in composition and literary awareness. Judges, chosen from a list of outstanding high school and college teachers, working in teams of two under the direction of a state chairman, consider the materials from each nominee and vote for the best candidate. Each state is permitted as many winners and as many runners-up as it has representatives in Congress.

The question most often asked of a state chairman is: What are NCTE award winners like? In order to answer that question with some degree of competence, I made a factual study of the 1958-59 winners, selecting at random from the files autobiographical sketches of 200 students, almost equally divided as to sex, representing 154 high schools in forty-nine states. From the information contained in these papers the following generalizations concerning award winners were formulated.

*Award winners have interesting and varied family backgrounds.* The parents of these winners represent a variety of occupational interests from chicken farmer to prison warden. Among them are college professors, school teachers, army officers, foreign missionaries, medical doctors, lawyers, businessmen, ministers, baseball players, and writers. But according to the students' testimony, it was the parents' attitudes rather than occupations that were most responsible for the children's achievements. A girl from Seattle, Washington, states, "Mine were enlightened parents who equipped a backyard with sawhorses, ladders, and packing boxes for energetic builders. In the evenings *Charlotte's Web*, *Robinson Crusoe*, and *Winnie the Pooh* were read to eager listeners." A girl from Oklahoma confides, "My parents have provided for me not only a beneficial cultural background, but also strong moral and religious principles." A boy from Pennsylvania proudly asserts that he is greatly indebted for his high standards of character and conduct to his maverick father, a writer of esoteric literature, whose sensi-

tive soul would not acquiesce in his family's worship of Mammon, and to the sensitivity of his mother, whose degree in psychology and many years of work in the field of guidance have given her "a unique and peculiarly warm outlook on humanity and society."

But despite the great benefit of favorable family background, some have been able to achieve high standards without it. A girl from Minnesota dismisses the subject with the brief commentary, "Parents divorced."

*Award winners are honor students.* Their scholastic records are consistently high; many are members of the National Honor Society. Because of their superior scholarship, in addition to their excellence in English, colleges last year offered them scholarship aid totaling more than \$900,-000.00.

*Award winners have broad academic interests.* Although all of them enjoy reading good books and writing essays, poems, or short stories, they often find equal pleasure in the performance of scientific experiments and the solution of difficult mathematical problems. It is not uncommon to find comments from a considerable number of students similar to those from a California girl who lists her academic interests in the following order: music, literature, chemistry, and mathematics.

*Award winners have rich experiences in non-class activities and in the pursuit of hobbies.* Each student actively participates in more than one of the 177 different school activities mentioned. The most popular affiliations are the school newspaper, student council, dramatics club, debate club, music group (band, orchestra, choir), and athletic team (largely track and tennis). The most popular non-school activity is work with the church and its youth affiliates. A girl from Tennessee lists the following interests: Methodist Youth Fellowship, twelve years of piano lessons, six years of ballet lessons, seven years of dancing instruction, two years of clarinet lessons, and five years of voice lessons. A boy from Anchorage, Alaska, says, "I am deeply interested in science, and I spend hours constructing various devices. Yet even in my gadgeteering I am happiest when I can combine it with the outdoors.

For years my favorite hobby has been the designing and building of animal traps; right now it's a bear trap." A girl from Arizona discloses, "As another hobby, I have taken the Amazons of Greek mythology and figured out everything that concerns them, such as the topography of their land, their political and economic set-up, their educational system, and their social customs. Now I am giving them a language. In short, I have created a complete society for them."

A Maryland boy relates that he was twice runner-up in the State Junior Chess Tournaments, has had winning exhibits in county science fairs, and received honorable mention last year from the American Association of University Women for one of his poems. A New Jersey girl says, "In the sixth grade I wrote a Christmas play for my elementary school and felt the first pangs of creation. Three years later I lost myself in a year-long project on early philosophies, probably my most rewarding single school experience." A shy, retiring girl from Arizona admits, "I draw and paint quite a bit, especially animals, as I seem to be able to express my emotions through them. When I am angry, it seems quite natural to sketch a leaping tiger instead of a pretty girl. It is so with almost all of the other emotions I try to express on paper." A boy from Indiana tells of hunting trips to Africa, three voyages across the Atlantic, a visit to Paris, and a cruise to South America; while a student from North Dakota describes his unbounded enjoyment of "the glamorous month that I was on television every day after school as a member of a pee wee panel."

*Award winners are conscious of their good and bad personality traits and are constantly striving to improve them.* A sixteen-year-old boy from Philadelphia confides, "I am a mixture of the concentric and the eccentric. Like most adolescents, I am going through a period of searing evaluation of myself and my world." An Alabama girl suggests that her quick temper is her greatest fault. A girl from Maine is certain that she possesses traits of leadership and dependability, but she reminds herself that she must continually do battle against selfishness and jealousy. "I am

fiercely partisan," she adds, "but a lack of knowledge often means my viewpoints are blind prejudices." A Baltimore student says, "All through elementary school my intellectual consciousness was developing, but along with this growing intellectuality was an almost dominant streak of sensitivity and introspection." A girl from the State of Washington has discovered that her desire to know everything there is to know and to show others that she knows more than they, has not won friends for her. She has decided that only by restraining her pride and her passion for proving her mental superiority can she gain friendship and social acceptance.

*Award winners have attempted to formulate for themselves guiding principles to live by.* A Pennsylvania student writes, "I hope to avoid the two courses I see most of my contemporaries taking. One group, frightened by the glimpse of independence, retreats back to the sheltering refuge of conformity; the other rejects the limits of society and goes completely 'beat.' I maintain contact with both because I feel I can assimilate from each that which is to my advantage to accept." A girl from Kansas believes the greatest goals in life to be continually sought are happiness and peace of mind. She suggests that the former comes with "a moment of truth, of love, of joy;" and that the latter results from the fulfillment of one's highest purposes. From South Dakota a student writes, "The best way to achieve happiness is through helping others." A boy from Georgia declares that he is determined to do much for mankind through science. His philosophy is "not merely to get as much from life as possible, but also to put as much into it as possible." A girl from Maine suggests that there is too much life and love in each day to forfeit a single moment of it. A New York girl thinks, "A person is missing the better part of life if he doesn't push himself to the limits of his possibilities in all directions." From Chicago a student advises that ideals are like road signs; if we follow them we may not reach our desired destination, but we can be at peace with ourselves, knowing that we are traveling in the right direction. A girl from the state of Washington adds a religious note. "Binding all my interests together," she

discloses, "is my religious faith. I believe that science and religion are vital parts of each other, and that art is an expression of God's creation carried out through man."

*Award winners' vocational interests are concentrated in a few fields.* These students' occupational interests are centered mainly on twelve choices in the following order of popularity: English, mathematics, foreign languages, the natural sciences, engineering, political science, medicine, journalism, history, psychology, philosophy and music. However, 60 different fields of interest are mentioned altogether. It is noteworthy that more than 75 per cent of these

students, who have won distinction for excellence in the language arts, have expressed preferences for careers that require more than average facility in oral and written expression.

Of course, it is probable that many shifts in vocational interest will occur before these students complete their college, university, or professional training. But whatever their final goals may be, the qualities of intellect and character already demonstrated indicate ultimate achievement far above the average. Some of them may not succeed in doing extraordinary things, but all of them are likely to succeed in doing things in an extraordinary way.

## NCTE ACHIEVEMENT AWARDS PROGRAM

ROBERT S. WHITMAN

Established in 1957 to give significant public recognition to outstanding high school students in English, the NCTE Achievement Awards Program has shown most gratifying results. From two years of questionnaires sent to winners and runners-up, the results indicate that about 80 per cent of those attending college received aid, averaging around \$550 per student for the freshman year. However, the worth of the program should not be measured solely by the monetary return. Of the 976 students replying to those same questionnaires, over 97 per cent, or 948 students, were attending college. Many also indicated that the program helped to facilitate their admission to the college of their choice and/or to place them in advance placement English. Other students enthusiastically indicated how the recognition inspired them to attend college, or how the scholarship offers enabled them, for the first time, to think about going on to school, or how they were given special consideration when they applied to a college of their choice with particularly difficult admissions require-

ments. One student stated that he received letters, helpful literature, and offers to apply for scholarships from more than 75 colleges and universities throughout the United States. Other students mentioned the emphasis placed on science in schools today, noting that a little "healthy enthusiasm" for English is needed and that "any program which excites this enthusiasm should be highly praised, more widely recognized, and definitely continued."

Gratified by the results of the program, the NCTE has expanded it. Last spring the Executive Committee employed a director to coordinate the program from national headquarters and established last summer a National Advisory Board of six former state chairmen. Members of this board are: Francis P. Chisholm, Wisconsin State College, River Falls; Francis Christensen, University of Southern California; William P. Ekstrom, University of Louisville; Nick Aaron Ford, Morgan State College, Baltimore; John C. Sherwood, University of Oregon; and J. Hooper Wise, University of Florida. Last year, too, the program was expanded to include American students in American preparatory schools abroad. This year the NCTE has also sent more announcements than in previous years to

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*Robert Whitman is the Director of the Achievement Award Program at the NCTE headquarters in Champaign.*

## COLLEGE ENGLISH

independent schools—both private and parochial. Over 4,400 students, 3,000 teachers, and 700 judges and state chairmen participated in this past year's program.

About January 15 the announcement of winners and runners-up for the 1960-61 program was sent to members of Congress, leading newspapers, admissions officers and chairmen of English departments of all the colleges and universities in the United States, as well as to important persons in the NCTE. The announcement includes the home address of each winner and runner-up so that schools will have no difficulty in communicating with the students. On the same date, the NCTE also mailed to the high school of each meritorious student the announcement booklet, a certificate of merit for the English department, and a certificate of achievement for the winning student.

Pamphlets announcing the fourth year of the Achievement Awards Program are mailed to high schools about January 20. Nominations of candidates must be mailed to NCTE no later than March 31. On April 17 the NCTE mails tests and final instructions to teachers of candidates. Completed tests and other supporting materials must be mailed to state chairmen by May 15. Most of the Council's 150 affiliates actively support the Awards plan. The National Association of Secondary-School Principals has placed this activity on the Approved List of National Contests and Activities for 1960-61.

Inquiries about the program may be sent to the Director of Achievement Awards, NCTE, 508 South Sixth Street, Champaign, Illinois, or to your state chairman whose name and address follow:

**ALABAMA**—Professor Samuel J. Mitchell, Howard College, Birmingham 9  
**ALASKA**—Miss Sally Monserud, Anchorage Community College, Spenard Branch, Anchorage  
**ARIZONA**—Professor Robert L. Stevens, Arizona State College, Flagstaff  
**ARKANSAS**—Professor Ralph Behrens, Arkansas State College, Conway  
**CALIFORNIA**—Professor Don Veith, Chico State College, Chico  
**COLORADO**—Professor Roy D. Lutke, University of Colorado, Boulder  
**CONNECTICUT**—Mr. Hardy R. Finch, Greenwich High School, Greenwich  
**DELAWARE**—Professor George Henry, University of Delaware, Newark  
**FLORIDA**—To be announced  
**GEORGIA**—Professor Carlton Nunan, Emory University, Atlanta 22

**HAWAII**—Mr. Thomas H. Fujimura, University of Hawaii, Honolulu  
**IDAHO**—Professor Eva G. Weir, Idaho State College, Pocatello  
**ILLINOIS**—Professor Dale Vetter, Illinois State Normal University, Normal  
**INDIANA**—Professor George E. Smock, Indiana State Teachers College, Terre Haute  
**IOWA**—To be announced  
**KANSAS**—Professor William C. Hummel, Kansas State University, Manhattan  
**KENTUCKY**—To be announced  
**LOUISIANA**—Professor H. J. Sachs, Louisiana Polytechnic Institute, Ruston  
**MAINE**—Professor John F. Jaques, University of Maine, Portland  
**MARYLAND**—Professor Jack C. Barnes, University of Maryland, College Park  
**MASSACHUSETTS**—To be announced  
**MICHIGAN**—Professor Robert M. Limpus, Western Michigan University, Kalamazoo  
**MINNESOTA**—Professor John B. Foster, Mankato State College, Mankato  
**MISSISSIPPI**—Professor Patrick G. Hogan, Box 207, Mississippi State College, State College  
**MISSOURI**—To be announced  
**MONTANA**—Professor Howard H. Dean, Montana State College, Bozeman  
**NEBRASKA**—Professor Gene Hardy, University of Nebraska, Lincoln  
**NEVADA**—Professor James R. Dickinson, University of Nevada, Las Vegas  
**NEW HAMPSHIRE**—Professor Gertrude B. Stearns, Plymouth Teachers College, Plymouth  
**NEW JERSEY**—Mrs. Elizabeth B. Stambolian, Madison High School, Madison  
**NEW MEXICO**—Professor Harold N. White, New Mexico Western College, Silver City  
**NEW YORK**—To be announced  
**NORTH CAROLINA**—Professor Jack Suberman, North Carolina State College, Raleigh  
**NORTH DAKOTA**—Professor Lyla Hoffine, State Teachers College, Minot  
**OHIO**—Professor Gordon Wilson, Miami University, Oxford  
**OKLAHOMA**—Professor John Murphy, University of Oklahoma, Norman  
**OREGON**—Professor Walter C. Foreman, Oregon State College, Corvallis  
**PENNSYLVANIA**—Professor Leah A. Strong, Cedar Crest College, Allentown  
**RHODE ISLAND**—Mr. John H. Whiting, Rhode Island College, Providence 8  
**SOUTH CAROLINA**—Professor Rhea Thomas Workman, Columbia College, Columbia  
**SOUTH DAKOTA**—Professor E. C. Ehrensparger, University of South Dakota, Vermillion  
**TENNESSEE**—Professor Charles Webb, University of Tennessee, Knoxville  
**TEXAS**—Professor Anthony Frederick, St. Mary's University, San Antonio  
**UTAH**—Professor T. Y. Booth, Utah State University, Logan  
**VERMONT**—Professor George F. Newbrough, Norwich University, Northfield  
**VIRGINIA**—Professor Richard A. Meade, University of Virginia, Charlottesville  
**WASHINGTON**—Professor Bryson L. Jaynes, Washington State University, Pullman  
**WEST VIRGINIA**—Professor Kenneth G. Weihe, Fairmont State College, Fairmont  
**WISCONSIN**—Professor Lee A. Burress, Jr., Wisconsin State College, Stevens Point  
**WYOMING**—Professor Walter E. Edens, University of Wyoming, Laramie  
**AMERICAN PREPARATORY SCHOOLS ABROAD**—Miss Ruth D. Hunt, Franklin County High School, Rocky Mount, Virginia

## 1960 CERTIFICATION REQUIREMENTS

JOHN H. FISHER

The data for what now seems to have become a triennial survey of high school English certification requirements<sup>1</sup> were this time collected by Eugene E. Slaughter, analyzed by Mr. Slaughter and John H. Fisher, and summarized in this report by Mr. Fisher. As before, the report deals with the preparation of teachers who teach English on a continuing basis, not with temporary or emergency requirements. However, because many states allow a teacher to teach a part load of English (one or two classes) year after year with less preparation than that required of a teacher who makes English his major load (three classes or more), the information concerning requirements for a part load has been included (column 2 in the Table). This has put the situation in better perspective, since in previous years some states (e.g., Massachusetts, Delaware, and New Hampshire) which reported the part-load requirement as their minimums appeared unduly low on the list. The information about the part-load requirements is not yet clear or complete, but by isolating it from that about the full-load teacher (column 1) we can better see what the states are aiming at. The corollary question as to how many teachers were teaching English without having fulfilled the minimum requirements for a full load, and what percent of the students they were teaching, did not yield much information (column 6), but perhaps the request for it will produce more answers in subsequent surveys.

Actually, of course, we look forward to the day when the substandard minimums can be wiped out, and all teachers meet the standard certification requirements—or to put it in terms of the Table, we look forward to the day when column 2 disappears and columns 1 and 3 coalesce.

Another development that has helped

<sup>1</sup>See previous surveys in *College English*, March 1955 and May 1958.

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clarify the comparative data has been the decision to treat states with blanket certificates like those which endorse on the certificate the subjects in which a teacher is qualified. In the seven years since our first survey was undertaken, the requirements of the states with blanket certificates have been made more definite and the supervisory and accrediting procedures by which these requirements are enforced have been clarified. Putting this side by side with the elasticity in teacher assignment in states which endorse the certificate, revealed in column 2, we may conclude that the practice in the two situations is not very different.

Partly because of these changes in interpretation, but partly too because of changes in requirements, the present list is less scattered in appearance than those before, and shows an important clustering. Four states require 30 hours of English as a minimum for a teacher whose principal teaching is English; 1 state requires 28 hours; 18 states require 24 hours; 2 states require 20 hours; 8 states require 18 hours; 3 states require 16 hours; 10 states require 15 hours; 4 states require 12 hours; and 2 states are still vague in their statements. The median for the minimum requirement in English is thus 18 hours, with an important clustering at 24. The median for the requirement in professional education is likewise 18.<sup>2</sup> Partly as a result of the change in our listing resulting from the introduction of column 2, the ratio between English and Education is more favorable than in the previous lists:

	1960	1957	1954
Less Education than English	23	15	11
Same amount of Education and English	8	5	7
More Education than English	21	29	31
	—	—	—
	52	49	49

<sup>2</sup>Armstrong and Stinnett, *Manual on Certification* (1959), p. 14.

The change in the total in 1960 is the result of adding Alaska, Hawaii, and Puerto Rico to the list.

The addition of a table of minimum subject matter requirements to the latest edition of *A Manual of Certification Requirements*, by W. E. Armstrong and T. M. Stinnett (National Education Association, 1959, Table VIII, p. 30), has made possible a more direct comparison of our data with theirs. Regrettably, there is still considerable variation in the statements on our data sheets and in the *Manual* as to both the English and the Education requirements. Although the data sheets are sometimes ambiguous, and it is difficult to compress a set of complex regulations into a brief table, we might still wish that the indispensable *Manual* did not contradict itself (see instances 2, 3, 4, and 10 in the note).<sup>3</sup> The differences in English requirements are listed in the notes to our table.

It has not seemed worth while to keep

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<sup>3</sup>Differences between our data sheets and Armstrong and Stinnett on Education requirements: (1) Arizona, A&S Table VI lists 18 hours including practice teaching. Our data sheet has 24. Evidently A&S should have added in practice teaching. (2) Georgia, A&S Table VI and our data sheet list 18 hours; A&S p. 72 lists 20. (3) Hawaii, A&S lists 18 hours. Our data sheet lists 18 for a provisional certificate, 24 for a regular, neither the 18 nor 24 including practice teaching. A&S p. 73 indicates that the major is 36 hours plus a methods course, which may also account for the discrepancy. (4) Maine, A&S Table VI lists 12 hours; p. 85 lists 18 hours; our data sheet lists 12-18 hours for a provisional certificate, 24 for a regular. (5) New Hampshire, A&S lists Education at 21 hours as we did in 1957. Evidently practice teaching was omitted from our data sheet. (6) New Mexico, A&S lists Education at 24 hours as we did in 1957. Evidently practice teaching was omitted from our data sheet. (7) Puerto Rico, A&S lists 21 hours; our data sheet 24. (8) Rhode Island, A&S lists 18 hours; our data sheet 24. It would appear that A&S omits practice teaching. (9) Washington, A&S again lists 27 hours. Twenty percent of 120 semester hours is 24, and a letter accompanying our data sheet reports that the Education requirement is from 15 to 20%. (10) On p. 9 A&S lists 13 states as granting blanket certificates: Alaska, California,

the item by item comparison with previous figures found in the 1957 table both because most of the figures do not change and because we are running out of columns. However, the improvement has been as widespread as it was before. Two states have raised their minimums from 18 to 24 hours, Kentucky and Virginia. In Virginia the rise in subject matter has been accompanied by a reduction in professional education from 18 to 15 hours. Wyoming appears likewise to have raised its minimum from 15 to 24 hours, although its 1957 listing began with a part-load minimum. Two states have raised their minimums from 15 to 18 hours, New Mexico and North Dakota. Maine appears to be up from 12 to 15. This movement evidently reflects the pressure of regional accrediting associations, and it may be expected to extend to other states in the near future. Five states announce that their minimums will rise shortly: Pennsylvania from 18 to 36 hours; Mississippi from 24 to 30, Wisconsin from 15 to 18, Michigan from 15 to 18 or 20, and Colorado up from 12. One state has raised its major, Alabama from 24 to 30. In addition, Nebraska, which did not specify its requirement for a major before, now specifies 24 hours, and Nevada, which made no hour specifications, now specifies 16 hours for a minor and 30 for a major. In all, appreciable gains have been or are being made in 14 states, as compared with 12 that showed gains in 1957. The names of only two states appear in both lists, New Mexico and Nebraska. Hence, between 1954 and 1960, 24 states either have raised or have announced that they will raise their minimum requirements for English teaching.

In 1957 five states had raised their Education requirement and none had lowered

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Colorado, Iowa, Kansas, Maine, Nebraska, Nevada, North Dakota, Texas, Vermont, Utah, Washington. In Table VIII, 15 states are indicated as having blanket certificates: Texas and Utah are omitted; Illinois, Mississippi, Oregon, Puerto Rico are added. In Table XII, 16 states are indicated as having blanket certificates: Arizona is added and Texas and Utah included; Mississippi and Puerto Rico are omitted. Our data sheets do not contain sufficient information to check any of these figures.

it (the reported lowering in Texas turned out to be an error; see the Table below). This year, only one state appears to have raised its Education requirement, Kansas, from 18 to 20 hours, and two states have lowered theirs, Virginia, as previously mentioned, 18 to 15, and the District of Columbia, 24 to 18.

## 1960 ENGLISH CERTIFICATION REQUIREMENTS

Expressed in semester hours

U—Unspecified. #—See note 3 above on differences in Education requirements.

State	(1) Minimum for full English load	(2) Minimum for part English load	(3) Standard require- ment (when larger than minimum)	(4) Allowed for Speech, etc.	(5) Pro- fessional Education	(6) Percent substandard	
						Teachers	Students
Connecticut	30	U	U	12	18	U*	U
D. C.	30	U	U	U	18	U	U
Florida	30	U <sup>b</sup>	36	9	20	U	U
North Carolina	30	U	U	U	18	U	U
Oregon	28 <sup>c</sup>	U	U	U	24	U	U
Arkansas	24	6 <sup>d</sup>	U	6	18	U	U
Delaware	24	8 <sup>e</sup>	U	6	18	U	U
Hawaii	24	U <sup>f</sup>	36	U	24#	U	U
Indiana	24	U	40A <sup>g</sup>	6	18	U	U
Kansas	24	U <sup>h</sup>	U	U	20	U	U
Kentucky	24	U	30 <sup>i</sup>	U	18	1.0	U
Louisiana	24	U	U	0	18	U	U
Maryland	24	U	U	6	16	U	U
Mississippi	24 <sup>j</sup>	U	U	6	18	U	U
Missouri	24	U	U	6	18	5.0	U
New Jersey	24	18 <sup>k</sup>	U	6	18	U	U
New York	24 <sup>l</sup>	U	30	6	18	2.7	U
Ohio	24	U	U	0	17	U	U
South Carolina	24	U	U	U	18	U	U
Tennessee	24	U	30	6	24	U	U
Virginia	24	U	36A	12	15	U	U
West Virginia	24	18 <sup>m</sup>	U	2	20	U	U
Wyoming	24	15	U	6 <sup>n</sup>	20	15.0	10.0
California	20 <sup>o</sup>	U	36	U	22	5.45	11.0
Montana	20 <sup>p</sup>	U	30	8	16	U	U
Alabama	18	U	30 <sup>q</sup>	6	24	U	U
Massachusetts	18	9	U	U	12	U	U

## COLLEGE ENGLISH

## 1960 ENGLISH CERTIFICATION REQUIREMENTS

Expressed in semester hours

U— Unspecified. #—See note 3 above on differences in Education requirements.

State	(1) Minimum for full English load	(2) Minimum for part English load	(3) Standard require- ment (when larger than minimum)	(4) Allowed for Speech, etc.	(5) Pro- fessional Education	(6) Percent substandard	
	Teachers	Students				Teachers	Students
Nebraska	18 <sup>r</sup>	U	24	3	18	U	U
New Hampshire	18	6	30	12	15#	U	U
New Mexico	18 <sup>s</sup>	U	24	5	18#	U	U
North Dakota	18	10 <sup>t</sup>	U	U	16	U	U
Pennsylvania	18 <sup>u</sup>	U	U	6	18	U	U
Texas	18	U	24 <sup>v</sup>	U	24	U	U
Alaska	16 <sup>w</sup>	U	U	U	16	20.0	20.0
Illinois	16	U <sup>x</sup>	32	U	16	U	U
Nevada	16 <sup>y</sup>	U	30	U	18	U	U
Arizona	15 <sup>z</sup>	9	24	U	24#	U	U
Idaho	15	U	U	U	20	U	U
Iowa	15	U	30 <sup>aa</sup>	0	20	1.6	0.8
Maine	15 <sup>bb</sup>	U	24	3	24#	U	U
Michigan	15 <sup>cc</sup>	U	24	U	20	U	U
Minnesota	15	U	24	U	18	U	U
Oklahoma	15 <sup>dd</sup>	U	32A	8	21	U	U
Rhode Island	15	U	U	0	24#	U	U
South Dakota	15	U	24	9	20	0	0 <sup>ee</sup>
Wisconsin	15 <sup>ff</sup>	U	24	6	18	U	U
Colorado	12 <sup>gg</sup>	U	18	5	20	U	U
Georgia	12 <sup>hh</sup>	U	30	6	18#	U	U
Utah	12	U <sup>ii</sup>	20	0	22	U	U
Vermont	12	U	24	U	18	35.0	20.0 <sup>jj</sup>
Puerto Rico	"major"	U <sup>kk</sup>	U	U	24#	63.8	U
Washington	U <sup>ll</sup>	U	40	U	24#	U	U

- a. Connecticut reports that an unascertained number of teachers hold English certificates issued when only 15 hours were required.
- b. In Florida, in order to carry a part load in English, a teacher must "be working towards regular certification concerning English." Furthermore, "Specific requirements are not enforced if applicant presents statement of completion of program from an approved institution."
- c. A & S records 28 semester hours as the minimum, which our data sheet apparently confirms. Oregon requires a teacher of English to meet a "norm" of 24 semester hours beyond the freshman level, including composition, English and American literature, development of the English language, and speech.
- d. A & S does not record that with 6 hours a teacher may teach one English class and with 12 hours, two.

- e. A & S does not record that with 8 hours a teacher may teach one English class and with 12 hours, two. Eighteen hours are being proposed for 1 to 3 sections.
- f. A & S records 24 hours of English required for a part load and 36 for a full load.
- g. A stands for *Area*, i.e., a combined major in English, speech, journalism, etc. Indiana also has a 60-hour area major.
- h. A & S records a 15-hour minor for a part load. Our data sheet was returned marked "Class A."
- i. Kentucky also has a 48-hour area major. A & S records 18 hours for a part load and 30-48 for a full load.
- j. Mississippi reports that its minimum is about to be raised to 30 hours.
- k. A & S records 18 hours as the requirement for a full load, but our data sheet indicates it only as for a "second subject."
- l. In New York, "Any provisionally or permanently certified teacher may teach one class in an area other than that in which he is certified." New York also permits a teacher with a provisional certificate, granted upon the basis of 24 hours, to teach a full load of English, without specifying how soon the provisional must be converted to a standard certificate.
- m. The North Central Association is raising its minimum to 18 hours, and West Virginia indicates that it is doing likewise. A & S records 15 hours.
- n. Wyoming lists "6 hours in each area" as permitted in related work.
- o. A & S records 20 hours as permitting only a part load.
- p. A & S records 20 hours as permitting only a part load.
- q. A & S in Table VIII records 30 hours as needed for a full load but on p. 56 records the major as 24 hours.
- r. A & S records 24 hours required for a full load.
- s. A & S records English minimum as 15 hours.
- t. A & S records 15 hours as permitting a partial load and 30 as permitting a full load. Our sheet indicates that majors and minors are determined by the graduating college and that the 10 and 18-hour minimums are maintained by state accreditation procedure.
- u. A publication returned with our data sheet indicates that in Pennsylvania, beginning October 1, 1963, the minimum requirement for a provisional certificate in English will be 36 hours.
- v. Texas has two plans, a 24-hour major 18-hour minor, or a 36-hour area major. A & S records only the latter.
- w. Alaska has no minimum of its own, but accepts the Northwest Association's accrediting standards.
- x. Illinois reports, "Approval for a part load is sometimes granted with less than 16 hours."
- y. A & S records only a "major" as necessary for a full load.
- z. A & S records 15 hours as needed for a part load, 24 for a full. Our data sheet indicates 9 hours for one class in English; 15 for a regular certificate; 24 for a major.
- aa. In Iowa, with 30 hours, a teacher may be approved to teach all typical high school subjects in English and also additional specialized English courses.
- bb. The official Maine regulation states merely that faculty members "are well prepared in their own teaching fields." Our data sheet indicates that the blanket certificate issued requires a 24-hour major and 15-hour minor or 40-hour area specialization. A & S records only the 24-hour major in Table VIII, and a 12-hour minor in the notes.
- cc. Michigan reports that its minimums are expected to rise to 18 or 20 hours.
- dd. A & S records 32 hours as required for a standard certificate in English. Our data sheet and an accompanying letter indicate 32 hours, including 8 hours of related subjects, for the standard certificate, but 15 hours permits a teacher otherwise certified to teach a part load indefinitely or a full load for one year.
- ee. A & S records 15 hours for a part load, 24 for a full. A letter accompanying our sheet states that "almost 100%" of the English teachers in South Dakota meet the 15-hour requirement.
- ff. Wisconsin reports that its 15-hour minimum will be at least 18 by September 1960 and its 24-hour major is to be raised.
- gg. Colorado reports that its 12-hour minimum may be raised by September 1960.
- hh. Our sheet reports for one or two classes in English "some credit," for three or more "12 semester hours." A & S records only the 30-hour major, which applies in any case only to graduates from outside the state. Within the state, college departments certify to the state department on the basis of their own curricula.
- ii. A & S records 12 hours as permitting only a part load.
- jj. Vermont's figures on substandard teachers include all those who have less than the 24-hour major.
- kk. A & S records 30 semester hours as required for either a part or a full load. In Puerto Rico a special diploma is required to teach English, based upon a course of study in teaching English in elementary and secondary schools—see details in A & S, p. 116.
- ll. Washington specifies no hour requirements, only that 35% of the college preparation must be in general education, 35% in areas of learning applicable to high school; 20% in professional education; and 10% elective.

## THE PREPARATION AND CERTIFICATION OF TEACHERS OF ENGLISH: 1959 SUPPLEMENT TO A BIBLIOGRAPHY (1950-1956)

AUTREY NELL WILEY, EDITOR

For the NCTE Committee on the Preparation and Certification of Teachers of English: *Chairman*, Eugene E. Slaughter; *Associate Chairman*, Karl Dykema; *Consultant*, Donald R. Tuttle; *Ex Officio Members*, William S. Ward, J. N. Hook, and James R. Squire; Mary C. Austin, Agnes V. Boner, Richard Braddock, Howard O. Brogan, Marie D. Bryan, John Cowley, John H. Fisher, John McKiernan, A. K. Stevens, Margaret Ann Thomas, Vern Wagner, Autrey Nell Wiley.

Third in a series of annual supplements to the pamphlet published by the NCTE in November, 1957, *The Preparation and Certification of Teachers of English, A Bibliography (1950-1956)*, the following bibliography reflects the intent of the Committee to give information which describes broadly the certification movement in relation to English and which represents all points of view. The views of the Committee will be presented in a book on the certification of teachers of English, edited by Professor Slaughter, the Chairman, with Professor Tuttle, the Consultant. The Editor welcomes information and observes that the entries, selective and only briefly annotated, prove 1959 to be the English teachers' year of nationwide involvement in defining English and in devising programs for the improved teaching of English.

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preservice preparation of teachers to ascertain attitudes, values, and interests; to eliminate weak candidates for certification; to use in placement of teachers; to advance institutional self-development and offer data for accreditation.

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## COLLEGE ENGLISH

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Finkel, Maurice. "Teaching Under Provisional Certification." *School and Community*, XLV (Jan.), 14-15. Renewal of provisional certificate should be possible only when applicant shows definite progress toward complete certification. Chiefly on mathematics and science.

Foerster, Norman. "Teacher Certification Reform." *CEA Critic* (Feb.), p. 1. The school of education at the University of Wisconsin offers an alternative to accumulating credits in education: competence proved by tests in education and in subject fields, supplemented by some experience in supervised student teaching. Author's proposal: excuse the most promising from all requirements in education.

Goodlad, John I. "Moving Forward in Teacher Education." *Educational Leadership*, XVI (Jan.), 228-231, 242. Progress to come through leadership of teachers rather than critics of education, whose criticism has been helpful and will be. That high school teachers need know only the subjects they teach and that on-the-job internships can replace professional studies not widely accepted, but future teacher education programs likely to give greater attention to what teachers teach, longer and more carefully planned internships, more experimentation. Guides for broad agreements: (1) need for cooperation between members of other departments, department of education, and representatives from campus or other cooperating schools; (2) what teacher is to teach to be taught by specialists in field but content reorganized for learning and teaching; (3) for teaching "method," the first-rate practicing teacher best suited; (4) future teacher to declare his or her intention at end of sophomore year and not to separate himself from the main channels of liberal arts cur-

riculum; (5) care to be exercised in selecting students who will become teachers; (6) recommendations for certification to be withheld until the institution is sure the candidate possesses in high degree competencies teaching program sought to develop; adequate understanding of what he is to teach and adequate synthesis of the art and science of teaching. Bachelor's degree should indicate only that test prognosis is good; major responsibility for supervision should shift to the profession for three years; at end of this period, the teacher should have earned Master of Arts in teaching. "To be a successful teacher is to exercise skill in organizing knowledge and in guiding the pursuit of wisdom."

Gordon, J. D. "Teacher and the Teaching of English Composition." *Pennsylvania University Schoolmen's Week Proceedings*, 45th, pp. 456-463.

Grommon, Alfred H. "Coordinating Composition in High School and College." *English Journal*, XLVIII (Mar.), 123-131. Improvement of composition, articulation, examinations, visits, early admission, and good writing demonstrated.

Gross, Calvin E. "A Rationale for Teacher Education." *Educational Record*, XL (Apr.), 137-142. Emphasis upon liberal arts and pedagogy for teachers. School's primary function: intellectual training.

Hamilton, Charles E. "Preparation of Teachers for California Public Schools." *Journal of Teacher Education*, X (Sept.), 358-363. Screening, five-year quality program. "If we want excellence in teaching we must have excellence in the education of teachers."

Hanna, Geneva R. "Teacher Education and Professionalism." *Delta Kappa Gamma Bulletin*, Fall, 1959, pp. 5-11. Gains made in teacher education, such as more emphasis upon subject matter. Need for more emphasis upon expository writing in college.

Hanson, A. A. "Too Much Method in Education." *NEA Journal*, XLVIII (Apr.), 20-21.

Harris, Brice. "Act Well Your Part." *Elementary English*, XXXVI (Jan.), 3-10; *College English*, XX (Feb.), 221-226; *English Journal*, XLVIII (Mar.), 115-122. Individually and collectively, English teachers must perfect themselves as teachers, give prudent attention to what the public is calling for, and improve the standards of their profession.

Hechinger, Fred M. "Conant Studies Aid to Education." *New York Times*, Oct. 25, Sec. 1, p. 50. Interview anticipating publication of *The Child, the Parent, and the State* and stating views expressed in the book.

—. "Good Teachers for 40,000,000 Children." *Parents' Magazine*, XXXIV (Sept.), 35.

Heinemann, F. E. "Certified to Teach." *Minnesota Journal of Education*, XXXIX (Jan.), 12.

Henzlik, F. E. "Conant Report; a Critique." *School Executive*, LXXIX (Oct.), 19-21.

Homfeld, Melville J. "Schools for Everything." *The Atlantic Monthly*, CCIII (Mar.), 62-64.

Hovey, Richard B. "Paper Work and Teaching." *CEA Critic* (Feb.), pp. 1, 8. Reference to an article by Robert K. Turner, Jr., *CEA Critic* (Dec., 1958), presenting statistics on the teacher's work load (1800 hours a year but 200 hours short of the "normal work load" of a union member). Emphasis upon importance of continual self-development of a teacher.

"How Not to Teach English." *CBE Bulletin*, III (June), 9. Questioning doctrine of usage.

Indiana State Teachers' Association. Survey. *The Indiana Teacher*, March. Employing officials place knowledge of content below "the science of knowing 'what makes children tick' in the learning process."

"The Inspector General." *Education. Time*, LXXIV (Sept. 14), 70-79. Review of James B. Conant's career in education with particular reference to his search for the best comprehensive high schools while on a grant from the Carnegie Corporation of New York.

Jacoby, R. "New Trends in Teacher Certification." *Pennsylvania University Schoolmen's Week Proceedings*, 45th, pp. 221-227.

Koerner, James D. "Merely Training in Pedagogy." *NEA Journal*, XLVIII (Apr.), 18. Certification standards inadequate. Requisites of competent teachers: minds filled with best thinking in principal fields of man's intellectual activity, mastery of at least one of these fields, power and habit of thinking, moral faculty, disciplined will, and example to students.

Koerner, James D., ed. *The Case for Basic Education*. Boston: Little, Brown and Company. Eighteen men distinguished in their fields describe the grasp a good student should have in each of the basic subjects: citizenship, history, and geography; English composition and

literature; languages; mathematics and science; electives—art, music, philosophy, and speech. Clifton Fadiman states the case for basic education. Herbert M. Schwab states the prospects. See Donald R. Tuttle on composition, pp. 79-105; Douglas Bush on literature, pp. 106-120.

Krutch, Joseph Wood. *Human Nature and the Human Condition*. New York: Random House. Does modern education reflect or influence the human condition.

La Brant, Lou. "The Dynamics of Education." Guest Editorial. *Saturday Review*, Sept. 12, p. 28. The critical problem of communication in a rapidly changing society.

"A Liberal Arts College Experiments with Teacher Training." *CBE Bulletin*, III (May), 8. Barnard College co-operating with the New York State Department of Education has a program of training for elementary and secondary school teachers leading to a substitute license (major in subject matter and the following taught by the liberal arts faculty: principles, methods and materials of teaching; two-hour colloquium in current trends in education; basic psychology, history and philosophy of education). Secondary school candidates for teaching licenses add a three-unit course in teaching a subject and are eligible for a provisional license.

Lingren, Vernon C. "Help Needed and Received by Student Teachers." *Journal of Teacher Education*, X (Mar.), 22-27. Orientation, group conferences, co-operating teacher, curriculum guides, care in selection of student teachers.

Lowe, F. W., Jr. "Breadth and Depth in a New General Education Program." *Journal of Teacher Education*, X (Mar.), 56-59. Integration of knowledge in a four-year program for teachers.

McCracken, Glenn. *The Right to Learn*. Chicago: Henry Regnery. Methods grounded in phonics developed at New Castle, Pennsylvania: no segregation, no distractions; visual technique in conjunction with readers.

McGuire, Vincent, and others. *Your Student Teaching in the Secondary School*. Eaglewood Cliffs, New Jersey: Allyn and Bacon.

*National Association of State Directors of Teacher Education and Certification 1958-59 Roster of State Directors of Teacher Education and Certification*.

National Commission on Accrediting. *Accrediting of Colleges and Universities in the Coming Decade*. Report of a conference sponsored by the National Commission on Accrediting, June 29-July 1, 1959. Implications for English programs in chapters III and IV but no specific references to English.

National Commission on Teacher Education and Professional Standards. National Education Association. *The Education of Teachers. Curriculum Programs*. A Guide for Follow-up Studies of the Kansas TEPS Conference. 1959. Proficiency in oral and written English for all teachers. Four-year programs outlined. Fifth-year program urged. Special requirements for the preparation of English teachers recommended, pp. 28-30: history and structure of the language for elementary as well as secondary teachers; advanced composition, American and English literature; methods course taught by an English teacher acceptable to the department of education; mythology; 36 hours for the English major, 24 for the minor. Summary, pp. 44-45: general education, professional education (15 to 20 per cent of four-year program), specialization (30 to 40 per cent of four-year program).

National Commission on Teacher Education. "Financial Aid for Teacher Education Available Under the National Defense Education Act of 1958." Leaflet of questions and answers interesting to students preparing to teach.

National Commission on Teacher Education. "Let's Talk About Teaching." Folder. Facts about teaching as a career.

National Education Association. Research Division. *Teacher Supply and Demand in Universities, Colleges, and Junior Colleges, 1957-58 and 1958-59*. Large percentage of English majors entering college teaching, degree requirements, etc. High school English teachers entering college teaching.

Neal, Charles D. *Student Teacher at Work*. Handbook for student teachers.

"Needed: English." *Senior Scholastic*, LXXV (Dec. 2), 1T.

Nemir, Alma. "Health Qualifications of Prospective Teachers." *Journal of Teacher Education*, X (Sept.), 297-302. Good Health necessary for good teaching.

"New Curriculum for Elementary Teachers." *School and Society*, LXXXVII (May 9), 234. University of Pennsylvania requiring three-fourths of elementary teacher's work in arts

and sciences with emphasis on humanities and social and natural sciences with depth in one academic field.

New York State. "Raising Academic Requirements for Admission to High School Teaching." *New York State Education*, XLVII (Dec.), 24-25.

"No Education Courses! Wisconsin School of Education." *Senior Scholastic*, LXXIV (May), 4T.

Nunnally, Jum Clarence, Jr. *Tests and Measurements; Assessment and Prediction*. New York: McGraw-Hill.

Oppenheimer, J. J., Ed., *The Preparation of Secondary School Teachers*. Washington, D. C.: Council on Cooperation in Teacher Education, American Council on Education.

*A Pattern for Better High Schools*. Report by a joint lay and professional committee in Atlanta, Georgia. Calls for greater emphasis upon English, effective and correct written composition, no less than one piece of written work per week for all grades, homework of two to three hours per day in academic programs.

Pfnister, Allan O. "Statement on Graduate Study for Teachers and Educational Specialists." *Journal of Teacher Education*, X (Mar.), 16-21. Advanced study in teaching field, professional courses for certification, program adjusted to maturity of student, research and writing about research, and special research project in the sixth year, for which Master's degree a prerequisite.

"Programs in Practice," *CBE Bulletin*, III (Feb.), 1-5. Program of English instruction conducted by J. H. Treavor, principal of the Francis Parkman School in Boston, beginning formal training in English in the fourth grade.

"A PTA Comes Through." *CBE Bulletin*, III (June), 6-7. PTA of John Hanson Junior High School, Oxon Hill, Maryland, criticizing core curriculum in junior high schools in Prince Georges County as detrimental to science and English.

Radcliffe, Shirley. *Teacher Education Fifth-Year Programs: A Selected Bibliography*. U. S. Office of Education and Welfare Bulletin, No. 9. Washington, D. C.: U. S. Gov. Printing Office.

Reinfeld, George. *Et Tu, Clifton*. On Clifton Fadiman's "Why We Must Improve Our Minds," *Holiday*, August, 1958. Pamphlet.

Report of the 1959 Kansas Conference. *The Education of Teachers: Curriculum Programs*. The second of a series of three conferences on the co-operative approach to the improvement of teacher education considered the over-all undergraduate program, including general, professional, and specialized education. Summary of conference deliberations, major addresses, and descriptions of outstanding teacher-education programs in more than 40 colleges and universities.

Rickover, H. G. "What's Happening in Education?" *National Parent Teacher*, LIV (Dec.), 13-14.

—. "World of the Uneducated." *Saturday Evening Post*, Nov. 28, 19-. Distinguishing between education and training.

Robbins, Gladon D. "Teacher Certification." *Minnesota Journal of Education*, XXXIX (May), 13-15.

Samson, Gordon E., and James B. Skellenger. "Some Practical Aspects of Teacher Education." *Journal of Teacher Education*, X (Sept.), 381-383. Fenn College's part-time employment program for elementary teachers, correlating academic and professional preparation.

Scates, Douglas E., and Helen C. Ellis. "Doctoral Studies on the Education of Teachers and Administrators, 1957-58." *Journal of Teacher Education*, X (Sept.), 366-375. List of 184 studies in eleven categories.

Sears, Donald A. "CEA Leaders Prominent at Higher Education Conference." *CEA Critic*, XXI (April), 1 and 9. CEA members participating in discussion of teacher training at CEA meeting, March 1-4, 1959; college responsibility for preparation of elementary and secondary teachers; CEA position on certification under consideration.

Sears, Donald A., and CEA Committee on General Composition Standards. Report. *CEA Critic* (Feb.), pp. 1, 5. Committee's agreement with the "CEA Policy on the Certification of the Teacher of English," prepared by Autrey Nell Wiley at the request of President Henry Sams.

Seidlin, Joseph. "Tolerable Differences." *Journal of Teacher Education*, X (June), 178-181. Both "what" and "how essential" in teacher-training.

Seronsy, Cecil C. "What to Do with a Methods Course in English?" *Educational Forum*, XXIII (May), 473-480. Emphasis upon knowing great works in English and in other literatures, continuing the love of good reading, reading hard and challenging books beyond the level of high school instruction, knowing the levels of student understanding and ability and planning instruction accordingly, speaking and reading well with specific reference to poetry, writing clearly and effectively and learning how to teach students to do so.

Shapiro, A. "Education's Great Debate: Traditionalism vs. Progressivism." *Senior Scholastic*, LXXIV (Mar. 6), 7T-8T.

Siggins, Clara M. "This Sorry Scheme of Things." *CEA Critic*, XXI (Apr.), 9. Reply to Mr. Foerster in the *CEA Critic*, February, 1959. Young teachers should master technique of teaching, then let it lurk where it can be used when needed.

Slaughter, Eugene E. "Improving English Teaching." *Educational Leadership*, XVII (Dec.), 142-147. Work of committee on preparation and certification of teachers of English, NCTE. Requirements in all states; suggestions for improvement, such as: ". . . every teacher of English in an accredited high school should have, as a part of his college preparation, not less than 24 semester hours in English, in addition to freshman composition and a course in methods of teaching English, and including courses in the scientific study of the English language, advanced composition, and English and American literature." Teachers in core curriculum programs combining English with another subject should meet minimum requirement for preparation in English. "Even the smallest secondary school should have at least one teacher of English with a collegiate major in English to provide leadership in curriculum planning, text selection, teaching methods, and in-service training, and to set an example of competent teaching for those with minimal preparation." Quantitative requirements. Measures to guarantee qualified English teachers. List of studies by the committee. Warning: "If the certification requirements in the lowest states are taken as an indicator, it seems that the teacher of English in high school must be a healthy United States citizen, of a proper age, sworn to be loyal, schooled and experienced in educational theory and method, but he may be an ignoramus in English."

Smiley, Mrs. Majorie B., and J. S. Diekhoff. *Prologue to Teaching*. New York: Oxford University Press. Readings and source materials with text.

Smith, B. Othanel. "A Joint Task: The Preparation of a Teacher." *Journal of Teacher Education*, X (June), 189-198. Liberal arts courses to be geared to the preparation of teachers, assuring knowledge of subject as it is to be taught.

Smith, Mortimer Brewster. *Citizens Manual for Public Schools; a guide for school board members and other laymen*. Council for Basic Education.

Starcher, Genevieve. "The National Teacher Examinations: A Certification Instrument in West Virginia." *Journal of Teacher Education*, X (Mar.), 102-106. Much more uniformity among the states in teacher-education programs than some critics admit. Certification by examination desired by liberal arts graduates successfully teaching with only provisional or emergency certificates and by regularly certificated teachers wishing to change levels or fields.

"The State of English in California." *CBE Bulletin*, III (April), 12. Kenneth A. Oliver, chairman of the English department of Occidental College, surveying 285 high schools in southern California, found 49 per cent of the English teachers had majored in English, 31 per cent had taken a minor in English, and 20 per cent had almost no training in English.

Stiles, Lindley J. "New Roads to Certification." *NEA Journal*, XLVIII (Apr.), 27. Excellence in teaching dependent on not only pedagogical knowledge and skill but intellectual ability, depth and breadth of liberal education, and scholarship in teaching fields. Avenues other than teacher education programs leading to admission into the profession: (1) supervised internship and post-graduate and graduate study in pedagogical and subject fields, (2) certification by examination, (3) National Teachers Examination as basis for provisional certification.

Strack, C. Miller. "An Approach to the Qualitative Interpretation of Teacher Certification Regulations in Arkansas." *Journal of Teacher Education*, X (Mar.), 61-71. What was done to make the requirement in geography effective for elementary teachers.

Strang, Ruth. "A Critique of Criticism of Education." *School and Society*, LXXXVII

(June), 279-281. Decline in proficiency in writing due to objective rather than essay examinations, large English classes, increased use of speaking and listening in preference to writing. Three theories competing for influence on education: effort, interest and effort, and effortlessness.

"Teacher Certification by Examination. Wisconsin School of Education." *School and Society*, LXXXVII (Oct. 10), 403. Written examinations cover liberal education, subjects to be taught, professional education, and courses required by statute.

"Teacher Certification Policies Revised." *Texas Outlook*, XLIII (July), 6-7.

"The Teaching of Reading and Writing." Symposium. *Atlantic Monthly*, CCIV (Nov.), 114-20+. See entries for participants: Louis Zahner, Henry W. Bragdon, Henry Chauncey, and Robert L. Filbin.

"Training the Teacher-Scholar." *School and Society*, LXXXVII (Mar. 14), 122. New School of Education of the University of Chicago stresses the good teacher's passion to know, knowledge of how to gain knowledge, and search for how to lead others to know.

Tuttle, Donald R. "Composition." *The Case for Basic Education*, ed. James D. Koerner (Boston: Little Brown), pp. 79-105. First requisite in English curriculum: much writing taught by a teacher of English who knows what good writing is, who can write well, and who can show students how to improve their composition. Importance of reading, grammar and usage, rhetoric, spelling, punctuation, mechanics, and the tools of a writer.

\_\_\_\_\_. "Secondary-School English," *The Education of Teachers: Curriculum Programs* (Washington: National Education Association), 369-376.

Van Dalen, Deobold B., and R. W. Brittell. *Looking Ahead to Teaching; An Introduction to the Profession*. Englewood Cliffs, New Jersey: Allyn & Bacon.

Viall, William P. "Certification and Reciprocity." *NEA Journal*, XLVIII (Apr.), 24-26.

Walker, Eric A. "A Matrix for Excellence." *Liberal Education*, XLV (Mar.), 21-24. A profession distinguished from an occupation or trade by (1) amount of study and training prerequisite to a career in the chosen field and (2) attitude of a person toward his work. Professionalism characterized by mastery of a rigorous body of knowledge and by individual's acceptance of a code of ethics defining the moral responsibilities of the man to his job and to the public whom he serves.

Whaley, R. M. "Significance of Bowling Green." *National Education Association Journal*, XLVIII (Apr.), 29-31.

Whitelaw, John B. "The Curriculum in Teacher Education: Estimate and Projection," address presented before the Annual Conference of the National Association of State Directors of Teacher Education and Certification, Lawrence, Kansas, June 22, 1959. All professional undergraduate education courses must be clinical.

"Who Accredits the Accreditors?" *CBE Bulletin*, III (Apr.), 1-3. Reviewer of *Evaluative Criteria*, developed by a joint committee of the six regional accrediting associations, inquires about stated criteria. Does the committee of "experienced and well-prepared professional workers in the field of education" evaluating the secondary school include subject-matter specialists and scholars from liberal arts colleges?

Woellner, Robert C., and M. A. Wood. Requirements for Certification of Teachers, Counselors, Librarians, Administrators for Elementary Schools, Secondary Schools, Junior Colleges, 1959-60. Twenty-fourth edition. Chicago: University of Chicago Press, 1959.

Wygant, F. O. "Teacher Certification in Virginia." *Virginia Journal of Education*, LII (Apr.), 16-17.

Zahner, Louis. "Composition at the Barricades." *Atlantic Monthly*, CCIV (Nov.), 114-117. Almost alone and under unfavorable conditions, the English teacher seeks ways to do better teaching of composition. Objective tests, which remove the incentive for writing, should be abandoned. Relating language to actual experience (illustrations and examples before generalization) should be the rule of writing in the lower grades and should become the way a mind works. The union of grammar, logic, and rhetoric must be revived. Writing is the business of the ear as well as the eye.

## Current English Forum

### AGENDA: SINGULAR OR PLURAL

Please give your opinion on *agenda*. Is it singular or plural? D. F. P.

The word *agenda* was once a plural noun from Latin meaning "things to be done" and thus took a plural verb and plural modifiers, as in "There were few *agenda*." However, *agenda* now commonly means "list of things to be done or considered" and in this sense takes a singular verb and singular modifiers, e.g., "There was no *agenda* for the Churchill visit . . ." (*Atlantic Monthly*, March, 1952, p. 12) and "The Soviet note suggested an *agenda* . . ." (*New York Times*, August 24, 1952, Sec. 1, p. 1). C. L. Barnhart's dictionary files also show "until a firm *agenda* can be agreed upon" (*Newsweek*, April 11, 1925, p. 29); "Anta's broadly impressive . . . *agenda* . . . has attracted attention . . ." (*Saturday Review*, May 14, 1955, p. 30; Abraham Chasins speaking). Thus "The *agenda* has [or much less frequently *have*] been approved."

Since *agenda* now occurs in the singular, one also finds the plural *agendas* as evidenced by the citations found by Professor Russell Thomas in his readings: ". . . without specifying dates or *agendas* ("News of the Week in Review," *New York Times*, October 11, 1955, Sec. E, p. 1); ". . . two different proposed summit *agendas* have been taking place" (*Ibid.*, March 9, 1958, Sec. 4, E1); ". . . we had covered extensive *agendas* each side had prepared in advance (William Benton, *Yale Review*, Summer, 1958, p. 553). Other quotations may be cited, but these sources are sufficient to show that *agenda* is now used in the singular.

As an alternative for *agenda*, the word *docket* is being employed in American speech: "What is on the *docket* (*agenda*) today?"

Margaret M. Bryant

## Rebuttal

### THE "OREGON PLAN"

Dear Sir:

I think I was the first to criticize in print Charlton Laird's "Oregon plan" (*College English*, May, 1957). I had not then tried it. I have still never tried the conference method of teaching freshman composition. But now I know Charlton Laird. I have not examined him recently, but so far as I can tell he is not, as Professor Sackett thinks, "infected with the educationist fallacy that teaching is a craft and involves a method that anyone can learn, if only you can find the right method." I am quite sure I can tell.

But I do wonder about Professor Sackett's statistics: "The average degree of improvement of my two Oregon plan sections was only three-fourths as much as my students have made previously. This objective evidence supports my intuition that students don't learn much English by the Oregon plan." I did not know that improvement in writing—if any—is amenable to numerical representation so as to give objective evidence. Ought I to know that it is? Perhaps I need a course in education.

George Herman  
Instructor in English,  
University of Nevada

## News and Ideas

*Editors:* Ross Garner and Louis H. Leiter, University of Nebraska

WITH THE APPEARANCE OF *VILLETTÉ* in paper (Dolphin) and Robert A. Colby's reading, "The Life of the Mind," in PMLA (September, 1960), this neglected novel should command the attention it deserves.

SPECIAL ISSUES: *CRITIQUE* (SEPTEMBER, 1960) devotes an issue to Saul Bellow and William Styron with two bibliographies. MFS (Autumn, 1960) publishes its Thomas Hardy Number with essays on *The Mayor of Casterbridge*, *The Return of the Native*, *Jude the Obscure*, *The Woodlanders*, and Hardy's use of the grotesque, along with a selected checklist of Hardy criticism. *Iowa English Yearbook* devotes its entire issue (Fall, 1960) to teaching "World Literature in the English Classroom."

THE COMPARATIVE EDUCATION Society will hold its annual seminar in Northwestern Europe. Address inquiries to Dr. G. H. Read, Kent State, Kent Ohio.

KATHERINE ANNE PORTER, FLANNERY O'Connor, Caroline Gordon, and Madison Jones held a symposium on recent Southern Fiction, October 27 and 28th, at Wesleyan College, Macon, Ga. Professor Norman Charles will be pleased to send anyone a pamphlet of the final panel meeting.

KIPLING: PART I (VOL. 3, NO. 3) OF "An Annotated Bibliography of Writings about Him" prepared at Purdue for the MLA Conference on English Fiction in Transition, has just appeared.

SINCLAIR LEWIS: DOROTHY Thompson, Lewis' second wife, recounts, with fascinating candor ("I never really loved him") what she knows of his life and creative activities, his relationship to his family. "The Boy and Man from Sauk Center," *The Atlantic* (November, 1960).

IN THE SAME ISSUE OF *THE ATLANTIC*, Barnaby C. Keeney, President of Brown, discusses "Capabilities the colleges would like to find in their entering freshmen."

THE BEATS: CHARLES I. GLICKSBERG'S penetrating evaluation in SWR (Autumn, 1960) concludes: "With the exception of Clellon Holmes, the beat generation writers lack the patience that creation demands. Their epiphanies are born of marijuana or neurosis. There is no promise of flowering and fulfilment in a literature that springs from psychopathic negation. One of the friendly critics of the movement declares confidently that Ginsberg's *Howl*, a clinical document, is 'the confession of faith of the generation that is going to be running the world in 1965 and 1975—if it's still there to be run.' It is this paroxysm of dread, this premonition of disaster, which explains (though it does not justify) the immersion of the beat writers in subjectivity, their desire at every moment to burn with a hard, if impure, gem-like flame, their irresponsible attitude toward social conventions, their defiant amorality, and their contempt for the difficult discipline that art requires. The world will still be alive in 1965 and 1975 and it will not be run by the beatniks. But by that time their literary aberrations will have been charitably forgotten."

"THE TROUBLE, IT SEEMS, IS THAT the altruistic and passionnal, the spiritual and fleshy, references of love tend to be isolated in recent American fiction," writes Ihab H. Hassan, in WHR (Spring, 1960). The trouble has its complex origins in our culture.

MODERN DRAMA (UNIVERSITY OF Kansas): The September, 1960, issue contains essays on *Peer Gynt*, Wilder, Galsworthy, *Waiting for Godot*, young British Drama, Montherlant, Hellman, Shaw's *The Simpleton of the Unexpected Isles*, and a

bibliography of modern drama published in English in 1959.

**THE GOLDEN BOWL:** J. A. WARD'S examination of evil in this James novel is noteworthy. "The adultery is the objectification of evil, the prime dramatic act of evil; but behind the actual adultery is a complex pattern of motives and attitudes which leads inexorably to the relatively simple matter of unfaithfulness and compromises the essential evil." WHR (Winter, 1960).

**AUDIT, DEVOTED TO YOUNG** writers and crucial issue of this century, will appear in February, 1961. It will include fiction and essays. Address: Hayes Hall, University of Buffalo.

**THE TEACHERS COLLEGE RECORD** (Columbia University) for October, 1960, devotes its first forty-eight pages to a four-author symposium entitled, "Desegregation: Six-year Perspective." The symposium is not only an invaluable encapsulation of facts and history, but it captures interesting shades of feeling in four different points of view, all of which are sympathetic to the Supreme Court's decision making segregation of pupils in public schools on the basis of race unconstitutional. The most indignant tone is that of Kenneth B. Clark, of CCNY; the most complacent, that of William G. Carleton, of the University of Florida; the most practically realistic, that of Carl F. Hansen, of the school system of the District of Columbia; and the most objective, that of William H. Martin, of Hampton Institute. While the facts are agreed upon—segregation by race *ipso facto* denies equality and handicaps the less powerful group, there being no racial measure of intelligence—the tactics by which desegregation is to be brought about are in dispute. Clark contends that gradual measures only increase resistance; Carleton, that the Southern Negro himself, by the exemplary nature of his conduct and his new-found political acumen, will, in time, produce the desired result. Hansen says that the rapid desegregation in Washington, D. C., was a success; and Martin that as far as higher education is concerned, desegregation has become a matter of academic freedom and that faculties of indi-

vidual institutions are indispensable weapons in the battle. Clark alone, a psychologist, mentions the devastating effect of their experiences on children who are conscripted into being guinea pigs in desegregation programs.

**BLACK MAGIC AND GNOSTICISM** have a perennial appeal. Three recent articles on widely differing subjects—the humanities, miracles, and Milton's Satan—when taken together have fascinating implications about the shadowy area between the genuine and the phony in the Western tradition. Helmut Hatzfeld, Professor of Romance Languages and Literature at the Catholic University of America, in "The Role of the Humanities in a Catholic College" (*Four Quarters*, IX [May, 1960], 8-12), blocks out spheres and methods for the sciences, the arts, and religion, each being respectively the object of one of Pascal's three "methods of penetration": the spirit of geometry, the spirit of refinement, and the spirit of charity. In this scheme, which seems to have an evolutionary relationship to the *artes liberales*, by way of preliminary to his central concern in the article—the role of the humanities—Hatzfeld says, "In the light of religion the marvelous world of science is valued as a gift of God to be decoded by the human mind. In this light the cosmos and the human mind appear as correlated creations of a Divine Love which has not condemned man to a world of physical and biological laws, but reveals to him certain mysteries concerning his special destiny."

**IN CONTRAST TO THAT VIEW**, in which, sensibly enough, there is no quarrel between science and religion, Walter Cannon, Visiting Assistant Professor of History, University of California (Berkeley), in "The Problem of Miracles in the 1830's" (*Victorian Studies*, IV [September, 1960], 4-32), traces in detail one of the phases of the quarrel between science and religion, one which was the more lamentable in that the apologists for religion (in its particular quality as belief in miracles) were basing their arguments on a science that was, by the rapidity of its development, making scientific arguments of almost any sort obsolete in twenty years. But

William Whewell, "scientist, philosopher, moralist, and eventually Master of Trinity College, Cambridge"—Milton went to Trinity—but William Whewell, Cannon shows, was at least partially successful in supporting miracles—in opposition to both scientism and fundamentalism—on a theory of natural religion and, in addition, he kept the bridge between scientific rationalism and Christian historicism open. If Hatzfeld's article springs from a scholastic intellectuality, and Cannon's from a skeptical rationalism, nevertheless they both assume that science is a Good Thing; the quarrel between their points of view is rather in the sorts of evidence to be brought to bear and the nature of the problems involved.

**KESTER SVENDSEN, PROFESSOR** of English at the University of Oregon, however, in "Satan and Science" (*Bucknell Review*, IX [May, 1960], 130-142) gives us Satan as scientist, and clarifies elements in Milton's Satan that derive from the various dualistic sects like the Catharists and Manichees. "Anti-intellectualism in one of its aspects," says Svendsen, "is anti-Satanism"; for, according to Gnostic beliefs, the world was created by Satan and he is its master and the master of its secrets, the

source of earthly knowledge. Satan's motivating force is the desire for power, in orthodox theologies, and he can do nothing but by natural means. On the other hand, in dualistic thinking (Manicheism, Boehme) Satan is a Creator. And, continues Svendsen, in *Paradise Lost*, although Satan says knowledge is the goal to which we should aspire, power, as in *Faustus*, becomes the end, and knowledge but a means to it. The temptation of Eve and the invention of gunpowder are evidence for this view. Svendsen's not-so-unexpressed ascription of dualism to Milton himself (maybe only Satan was the dualist), and the second part of the article (John Martin's early nineteenth-century illustrations of *Paradise Lost*) are rather too special for this column. But putting the three articles—Hatzfeld's, Cannon's, and Svendsen's—together, one may find formulated in their presuppositions the fundamental opposition between two age-old notions of Creation, that it is good (Judeo-Christian), and that it is bad (Gnostic); these may be seen to account for attitudes which favor and those which oppose science. The opposition between scholastic intellectuality and skeptical rationalism is much less fundamental. The real quarrel is between power and love.

### Some Students

NORMAN NATHAN

Do they sit in classrooms like the mute  
When God created man?  
Take notes about the universe  
And memorize the plan?

What wit can tell them Eden is  
The fruit of our pursuing?  
That the corpus coming now to life  
May lead them to their ruin?

They are the chosen. I bring tools.  
"You plant your own design.  
My words alone you may not eat."  
They nod and underline.

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*Mr. Nathan, professor of English at Utica College of Syracuse University, is the author of Judging Poetry, a textbook to be published this spring by G. P. Putnam's Sons.*

## Books

Editors: Robert E. Knoll and Bernice Slote, University of Nebraska

THE TRAGIC VISION, Murray Krieger (Holt, Rinehart and Winston, 1960, 271 pp., \$5). Professor Krieger's title is misleading: his book has nothing to do with tragic drama; it is a study of some modern novels. After equating (rather arbitrarily) the typical stance of the existentialist with "the tragic vision," Krieger (U. of Illinois) devotes himself to thematic analyses of novels by Gide, Lawrence, Silone, Malraux, Mann, Kafka, Melville, Conrad, Camus, and Dostoevsky. The early chapters are somewhat fuzzy: one feels the absence of general categories for "placing" and relating the various visions elucidated. Later chapters are clearer and more impressive as criticism—the essays on Kafka and Conrad are especially illuminating—and the novelists' (and Krieger's) theme begins to emerge, even for the uninitiated. In a final chapter Krieger maintains that there is an intimate relation between the dilemmas of the existentialist and the modern critics' obsession with "tension" and irony and paradox. He draws an analogy between the existentialist, who rejects universals as inadequate to the complexities of existence and yet is driven to find some principle in existence itself—between this dilemma and that of the modern critic: an insistence on the poem's contextual purity and the need to find some connection between the work and the world, a connection which (as Krieger sees it) inevitably destroys the aesthetic integrity of the work. Krieger wrestles so furiously with these dilemmas that one surmises that he is himself committed to the axioms of existentialism and New Criticism, and that his attempt to resolve their dilemmas constitutes the personal motive of his book. He leaves his dilemmas finally unresolved, and one feels that, given the axioms of existentialism and New Criticism, their dilemmas really are insoluble. Those who, while recognizing the difficulty of applying principle to concrete situations, yet believe that rational principle provides the only sure guide to human action, will not share the existentialist's despair. And

those who do not share the New Critics' view that contextual purity is what distinguishes poetry from other forms of discourse will not have to face the dilemma so eloquently described and acutely felt by Professor Krieger.

ELIAS SCHWARTZ  
THE UNIVERSITY OF NOTRE DAME

ANNA LIVIA PLURABELLE: THE MAKING OF A CHAPTER, ed. Fred H. Higginson (Minnesota, 1960, 111 pp., \$3.75). In this book Higginson (Kansas State) has brought together all extant versions of this famous chapter of *Finnegans Wake*, beginning with the initial six-sentence seed which is the first hint to appear in Joyce's notebooks, and following it through the various expanded versions in the notebooks, fair copies, typescripts, and galley proofs of various published editions. He has concentrated these into six major texts, indicating revisions by a quite workable system of brackets. In addition to the texts he provides an introduction and editorial, textual, and bibliographical notes. In his introduction he discusses in detail the revisions of one paragraph of the ALP chapter in order to illuminate and explain Joyce's motives in revision, concluding with the theory that Joyce gradually "invented a language which in itself would be a cohesive force in the book," a revolutionary cohesiveness based on language rather than on plot. The reader's pleasure in watching the mind of the artist at work, Higginson believes, makes *Finnegans Wake* a great book. Since Joyce revised the ALP chapter far more than any other, Higginson's scholarly edition of it will provide an ample laboratory for those who wish to indulge in this intellectual pleasure; and it will certainly be an indispensable volume to the serious student of Joyce.

NANCY C. ANDREASEN  
NEBRASKA WESLEYAN UNIVERSITY

**ARTHURIAN TRIPTYCH: MYTHIC MATERIALS IN CHARLES WILLIAMS, C. S. LEWIS AND T. S. ELIOT**, by Charles Moorman (California, 1960, 163 pp., \$3.50). Professor Moorman (Mississippi Southern College) develops a method for dealing with the poet's use of myth, and analyzes Williams', Lewis', and Eliot's use of the Arthurian myth. Following Cassirer and the Cambridge ritualists, Moorman describes myth as an ordering sacramental metaphor which places the poet's chaotic experience in a system which already includes a great body of ordered, connotative material. In such a system the object and the symbol are unified and interchangeable. Moorman succeeds admirably in analyzing Williams' confusing but brilliant Arthurian cycle; he demonstrates beyond doubt the unity of Eliot's poetry, and has buried, one hopes forever, Winters' notion that Eliot depends upon so crude a device as imitative form. He succeeds less well with Lewis' novels. Moorman's book suffers from its brevity, one of the faults his criticism attempts to remedy. Critics who talk about myth in literature too often talk about myth, not literature; they wander down the genial corridors of folklore; they gape bemused in the repeating mirror hall of comparative mythography; they stare at dangerous specimens captured in racial or archetypal psychology; we never get to the poet and his dancing girls. Moorman's description of the function of sacramental metaphor and his statement of the order myth imposes on a poem suggest an escape from anthropological irrelevancy. Myth as archetype ensures that the poet will talk about something that matters; myth as tradition brings to any poem a body of specific images each bearing a train of ductile yet defined meaning. The sacramental metaphor integrates the poet's experience, the traditional images, and the archetypal forms, as Mass unites God and bread. Thus, to identify the general mythic form is not enough; the critic should examine the delicate interplay of traditional and new imagery, explain those details his reader does not immediately comprehend. The myth identified, its form adumbrated, the critic should apply to his poet the kind of detailed iconological criticism

Robertson has applied to Chaucer, criticism in which tradition illuminates both the poem and the myth. Moorman succeeds best with Eliot because every literate reader has at least romped past the myths Eliot uses, and the ideas they order; everybody, nowadays, knows a little Sanskrit. Moorman shows Eliot blending Tiresias and a clerk-typist, the Tarot deck and Agamemnon in the Grail quest. He need not explain in detail the significance of Agamemnon. Lewis and Williams use the Tarot deck, commentaries on Revelations, the Simon Magus legend, and Renaissance and Rabbinical speculation on angelic natures as well as the Arthurian myth; the average reader needs guidance in that underbrush. Had Moorman followed them to their sources in more detail in his book, he could have shown more clearly the articulation of their work; the brevity of his book prevented this detailed examination of tradition. He has dealt faithfully and often elegantly with their major myths. The three authors use theology, a kind of detailed and systematized myth, to unite, e.g., the grail quest, modern cultural sterility, the marriage of Arthur and Guinevere, of manhood and God, of secular and religious order, of human history and eternity; Moorman demonstrates the unity and its relevance moral and poetical. Because he directs his attention to the poetry, and understands the technique of using myth and the value of tradition in this use, Moorman has written one of the most stimulating recent books on the poet's use of myth in poetry.

A. L. SOENS

UNIVERSITY OF COLORADO

**THE RUINED CITY**, a novel, Clay Putman (McGraw-Hill, 1959, 457 pp., \$4.95). A novel with certain epic pretensions about American Life. Putman teaches at San Francisco State.

**FALSE COIN**, A novel, Harvey Swados (Little, Brown, 1959, 309 pp., \$4). A novel about the relation of the artist to society by a faculty member at Sarah Lawrence.

**LITERATURE AND THE AMERICAN TRADITION**, by Leon Howard (Double-

day, 1960, 354 pp., \$4.50). After lecturing to students in Japan, England, France and Scandinavia, Howard (U.C.L.A.) wrote "a short history of American literature which would be comprehensive and at the same time analytic enough to seek out those attitudes of mind which helped shape the country's literature toward a recognizable national character." It is aimed primarily at the beginning student of American literature. Its greatest emphasis is on the literary giants of the mid-19th century, but it also devotes a goodly amount of space to both colonial literature and to literature of the first half of the 20th century. Howard is succinct and to the point, and even the advanced student will find many of his comments cogent and thought-provoking. For example: "Emerson made his intellectual Romanticism sound like Franklin's Poor Richard leading people along 'The Way to Wealth.'" Or, on Thoreau: "Like Emerson, he wanted to reform the world by opening men's eyes to their own potentialities rather than by changing social conditions; but his method was by example rather than by evangelism." On the 20th century Mr. Howard presents a good solid commentary.

WALTER HARDING

STATE UNIVERSITY COLLEGE OF EDUCATION,  
GENESEO, NEW YORK

**START WITH THE SUN**, James E. Miller, Jr., Karl Shapiro, and Bernice Slote (Nebraska, 1960, 257 pp., \$4.75). There have been a good many books about Whitman during the past few years, and *Start with the Sun*, mostly concerned with Whitman's influence, will earn a place for itself among the more interesting studies. Because there are three authors, all members of the English department at Nebraska, there is no very systematic handling of the subject. Whitman was a kind of soundless bomb in the nineteenth century, and the clouds and gases he released are still spreading and still being observed. The influences of Whitman on D. H. Lawrence (three essays on this), Hart Crane, Dylan Thomas, Henry Miller, and William Carlos Williams are well and fully treated. There is a tendency however to ignore comparable influences. Miss Slote, for example, makes no mention of the in-

fluence of Samuel Butler on Lawrence, an influence in many ways similar to Whitman's on Lawrence. Nor is there an adequate study of Whitman's influence on the poetry of the 1920's—on Sandburg, Lindsay, the Benets, and on Eliot too. A study of Whitman's influence on Eliot could reveal some of the curious, perverse, up-side-down ways the influence business can go. One could also wish that one of the authors had addressed himself in a large way to Whitman's influence on the Beats, on Ginsberg and Kerouac for example, asking whether Whitman's bomb released a few miniature poisoned mushroom clouds as well as the large pure white cumulus clouds. *Start with the Sun* has one notable virtue, rare among academic or university press books. Each of the authors has *felt* his subject and wants to communicate it in the hope that others may *feel* it too. Very frequently they succeed.

WILLIAM VAN O'CONNOR  
UNIVERSITY OF MINNESOTA

**THE ART OF WRITING**, Andre Maurois (Dutton, 1960, 320 pp., \$4.50). In this collection Maurois has very little to say about art and less to say about writing. These polite, charming, harmless essays and lectures on Voltaire, Rousseau, Stendhal, Balzac, Flaubert, Proust, Goethe, Leopardi, Tolstoy, Tchekov, Gogol and Turgenev should be of general interest to college freshmen.

LOUIS H. LEITER  
THE UNIVERSITY OF NEBRASKA

**THE SHORT NOVELS OF HENRY JAMES: A CRITICAL STUDY**, Charles G. Hoffman (Bookman, 1960, 143 pp., \$3.50). James regarded the short novel as a distinct form and wrote some of his best fiction in it. Mr. Hoffman discusses various aspects of the works, but is especially interested in their structure. Novels receiving major emphasis are *The Spoils of Poynton*, *The Turn of the Screw*, and *Washington Square*.

WALTER F. WRIGHT  
THE UNIVERSITY OF NEBRASKA

**THE NOVELS OF GEORGE ELIOT**, Jerome Thale (Columbia, 1959, 175 pp.,

\$3.75). This is an excellent critical interpretation which sets aside stereotyped concepts of Victorianism and also refuses to judge George Eliot as a forerunner of 20th-century fiction. In discussing the themes, the structure, and the art, it agrees generally with earlier evaluations; but it brings new insight in showing George Eliot's concept of the relation of the individual to society and in accounting for the defects of such works as *Romola* and *Daniel Deronda*. Thale is at Marquette.

WALTER F. WRIGHT  
THE UNIVERSITY OF NEBRASKA

**MOVEMENT AND VISION IN GEORGE ELIOT'S NOVELS**, Reva Stump (Washington, 1959, 232 pp., \$4.50). The main themes in the novels are shown to be "the movement toward a realistic and relatively comprehensive vision of the moral life and the movement away from such vision . . ." The structure and emotional tone bear out the themes; and images, particularly the use of light and darkness with symbolic implication, accentuate the contrasts. Miss Stump is at Arizona SC.

WALTER F. WRIGHT  
THE UNIVERSITY OF NEBRASKA

**MIDDLEMARCH FROM NOTEBOOK TO NOVEL: A STUDY OF GEORGE ELIOT'S CREATIVE METHOD**, Jerome Beaty (Illinois, 1960, 134 pp., \$3; paper, \$1). Using both internal and external evidence, Mr. Beaty (University of Washington) examines the evolution of *Middlemarch*. In general the fusing of what began as separate stories was successful. Despite George Eliot's statements to the contrary, she worked with great care on the planning and revision, including organizing the action for publication in parts. If anything, the novel benefited from the modifications necessary for installment publishing. This is a close study of the growth of the novel and also a critical examination.

WALTER F. WRIGHT  
THE UNIVERSITY OF NEBRASKA

**THE QUIET REBEL**, Robert L. Hough (Nebraska, 1959, 137 pp., \$4). This critical essay, subtitled "William Dean Howells as

Social Commentator," traces the development of Howells' social thought. Professor Hough (Nebraska) is concerned mainly with the economic and social theories of Howells which have been derived from Howells' articles, letters, and professional activities (his relationships with *Atlantic* essayists, his reading in Tolstoy, and the Fabian tracts) rather than from the novels. As a consequence this is a useful work, clearly presented and well documented. I have, however, some reservations: the dissertation from which this work has been mined shows a bit too clearly, particularly in some of the repetitiousness (for example, Howells' debt to his father for his Swedenborgianism); there are two sets of footnotes and, as so often with notes at the back of the book, most are difficult to find; the index is inadequate and aggravating because of its omissions. Finally, I would question some of Hough's conclusions: since letters to Whitelaw Reid, to his sister, and to Hamlin Garland either were not mailed or were strictly personal, is it fair to assume the courageousness of Howells' stand vis-à-vis the fate of the Chicago anarchists? Or of his objections to the Spanish-American War, about which he wrote privately to his sister and Henry James? As a matter of fact, Hough's disclosures seem to confirm our suspicions of Howells' discretion rather than prove his point that Howells was a forthright liberal. Next we ask why didn't Howells' novels after 1896 display any of his interest in reform? Shouldn't Hough have speculated about this failure rather than mention it only to say that we must look elsewhere in Howells' writings? One last query: granted that this book shows, successfully, the specific sources of Howells' liberalism, weren't there any social movements in the United States which may also have influenced him? We seem to get the picture of a man alone, aptly labelled "the quiet rebel."

MARVIN FELHEIM  
UNIVERSITY OF MICHIGAN

**THE HUMANITIES IN CONTEMPORARY LIFE**, ed. Robert F. Davidson, Sarah Herndon, J. Russell Reaver, and William Ruff (Holt-Dryden, 1960, xv+ 656 pp., \$6

b.&w. plates, musical examples, \$6.95). The "Humanities" here include social and scientific thought as well as philosophy and the arts. "Contemporary" means—roughly—within the last hundred years, with emphasis on the twentieth century. Editors Davidson (Florida), Herndon (Florida State), Reaver (Florida State), and Ruff (Florida) are occasionally precious ("As humanists we bemoan . . ."), and some of their selections are popular (Lincoln Barnett on Einstein; David Ewen and worse on music). But these become minor criticisms when you consider that the names of Frost and Kafka, Rivera and Kandinsky, Le Corbusier and Wright, Mill and Lenin, Freud and Jung, Kierkegaard and Schweitzer, Nietzsche and Carnap give only the faintest idea of the wealth and variety of substantial readings which they have organized around four topics: "Man in Society," "The Impact of Scientific Thought," "The World of Intuitive Thought," and "The Search for Values in Contemporary Life." Short stories and poems are not cut; essays, letters, and chapters from books are, often severely but generally sensibly. An excellent basic text for a humanities course, or a stimulating collection of readings for the composition teacher who is weary of the usual freshman anthologies and has not forgotten how to make up his own study questions and theme topics.

CHADWICK HANSEN

PENNSYLVANIA STATE UNIVERSITY

**READINGS FOR ENJOYMENT**, ed. Earle Davis and William C. Hummel (Prentice-Hall, 1959, 611 pp., \$5.95). Stories, plays, poems arranged according to subject matter with essays on how to read fiction, drama and poetry in the rear. Pretty conventional. Editors are at Kansas State.

**LITERATURE: AN INTRODUCTION**, ed. Hollis Summers, Edgar Whan (McGraw, 1960, 706 pp., \$6.25). A beautiful book. Material organized according to theme, with essays accompanying poems, stories, plays, to emphasize "the what of literature rather than the when or how." The editors are at Ohio University.

**INTERPRETING LITERATURE, REVISED**, ed. K. L. Knickerbocker and H. Willard Reninger (Holt, 1960, 832 pp., \$6.50). "General Preliminaries" has been rewritten, and new stories, essays, poems (Frost's "A Masque of Reason") have been added. Standard selections with emphasis on modern literature by professors at Tennessee and Iowa STC.

**THE LAUREATE FRATERNITY, AN INTRODUCTION TO LITERATURE**, ed. Adrian H. Jaffe and Herbert Weisinger (Row, Peterson, 1960, 720 pp., \$7.50). Less emphasis on the modern, more high brow, less limited by the contemporary than by Knickerbocker-Reninger. Editors are at Michigan State.

**MASTERS AND MASTERPIECES OF THE SHORT STORY, Second Series**, ed. Joshua McClenen (Holt, 1960, 562 pp., paper, \$2.85). Forty-six stories by familiar authors from four languages. Several stories each by Benét, Conrad, Faulkner, Forster, James, Lawrence, Mansfield, O'Connor, K. A. Porter, E. B. White. Editor is at Michigan.

**STORY AND STRUCTURE**, ed. Laurence Perrine (Harcourt, 1959, 532 pp., paper, \$2.95). Nine "elements" discussed and illustrated, each story with its questions. Eleven stories following without comment. Perrine (Southern Methodist) includes plenty of fantasy-symbol.

**TWENTY-NINE STORIES**, ed. William Peden (Houghton, 1960, 383 pp., paper, \$2). Historical development, beginning with *House of Usher* ending with Gascar and Gordimer. Historical note and questions following each story. A first-rate job. Peden is at Missouri.

**SHORT FICTION, A CRITICAL COLLECTION**, ed. James R. Frakes and Isadore Traschen (Prentice-Hall, 1959, 459 pp., paper, \$3.95). Following discussion of action, character, point of view, irony, and symbolism, each with illustrations, twenty stories offered without comment. Wide

spread in kind and difficulty. Editors at Lehigh and Rensselaer.

**INTRODUCTION TO IMAGINATIVE LITERATURE**, Bernard Grebanier, Seymour Reiter, ed. (Crowell, 1960, 970 pp., \$7.50). At the beginning is a lengthy introduction dealing with various aspects of literature: the writer and his work, language, structure and dominions of prose and poetry, musical attributes, prose fiction, drama, verse techniques, in that order. Many illustrations. Following is an anthology of poetry from Spenser to Dylan Thomas, of essays from Bacon to Faulkner, of stories from Hawthorne to Capote, and of drama from Shakespeare to TV.

**HARBRACE COLLEGE READER**, Mark Schorer, Philip Durham, Everett L. Jones, eds. (Harcourt, 1959, 620 pp.). The editors from Berkeley and UCLA provide exercises in first two sections (Readings for Analysis; Readings for Discussion) to assist in study of diction, sentence and paragraph construction. The last section (Readings for Evaluation) offered without comment. Wide variety in selections. Relatively elementary but not insulting.

**LAST OF THE MOHICANS**, James Fenimore Cooper, ed. William Charvat (Riverside, 1958, 372 pp., paper, \$1); **THE SPY**, James Fenimore Cooper, ed. Warren Walker (Hafner Library of Classics, 1960, 463 pp., paper \$1.95); **JACK LONDON: SHORT STORIES**, ed. Maxwell Geismar (American Century Series, 1960, 228 pp., paper, \$1.75). The two handsome paperback editions of Cooper novels reveal an interesting dissimilarity of critical method. Warren Walker (Parsons College) approaches *The Spy* historically, placing the novel in its niche in literary history (it is "the first truly American novel"), giving a brief resumé of Cooper's life, commenting in the contemporary background on the story, and putting forward Robert Townsend as the original of Harvey Birch instead of the long-accepted Enoch Crosby. William Charvat (Ohio State) deals with *The Last of the Mohicans* structurally, investigating the organization of the novel, the social ideas that underlie Cooper's charac-

terizations, and the author's use of language (Charvat is particularly perceptive on the last point; he sees Cooper victimized by two 19th-century theories—that speech was a badge of status and that strength and refinement were incompatible). Maxwell Geismar's collection of 18 London stories emphasizes the later tales (post 1910). The anthology contains the old stand-bys, "Love of Life" and "To Build a Fire," but also the lesser-known and more revealing "South of the Slot" and "The Unparalleled Invasion." Geismar's introduction is psychologically oriented and explores London's Darwinian logic, but his defense of the author is extreme at times. Why are all the great books, he asks, "just those books which are so 'badly written'?"

ROBERT HOUGH

UNIVERSITY OF NEBRASKA

**HONEST JOHN VANE**, J. W. De Forest, intro. by Joseph Jay Rubin (Bald Eagle, 1960, 232 pp., \$5.75). Reissue of novel of politics in the Gilded Age. Original publication: 1875. Rubin is at Penn State. A beautiful book with generous introduction.

**COLLECTED POEMS**, Yvor Winters (Alan Swallow, 1960, 146 pp., \$3.50; paper, \$1.65). Winters (Stanford) in a revised and enlarged edition of his 1952 collection of poems demonstrates a crisp, succinct, classical, restrained style developed from the early Twenties to the present. The poet practices what the critic preaches.

BERNICE SLOTE

UNIVERSITY OF NEBRASKA

**THOUGH NIGHT REMAIN**, Norman Nathan (Golden Quill Press, 1959, 79 pp., \$2.75). Poems fairly easy and even by a teacher (Utica College, Syracuse) who doesn't let much of the classroom in. Some of the best pieces are epigrammatic, gently satirical.

BERNICE SLOTE

UNIVERSITY OF NEBRASKA

**IN AN IRIDESCENT TIME**, Ruth Stone (Harcourt, Brace, 1959, 55pp., \$3.75). Poems new and fresh from the Fifties, having little to do with the outside years,

much with the inside bone and shine of living. An air of enchantment and fable in the book is held down by realities of thin hair and "dry old toes." One remembers sharp pictures: detail of a pear, the ballet of hunters and pheasant ("the marvelous cock turned cold"), and—in the title poem—laundry colors shaken out of a tub ("Under the apple trees, sweet rub-a-dub").

BERNICE SLOTE

UNIVERSITY OF NEBRASKA

**THE EXCLUSIONS OF A RHYME: POEMS AND EPIGRAMS,** J. V. Cunningham (Alan Swallow, 1960, 120 pp., \$3). Skillful, witty verse (and some Latin translations) by poet Cunningham (Brandeis) in which (as he says in a line of "On Doctor Drink") the "trivial, vulgar, and exalted jostle." The first two kinds are always entertaining; and the exalted ones lift out of precision—looks at ordinary affairs. The poems have insight, controlled feeling, and a kind of wise and learned grace.

BERNICE SLOTE

UNIVERSITY OF NEBRASKA

**THE ODYSSEY OF HOMER,** trans. Ennis Rees (Random, 1960, 416 pp., \$5). Rees (South Carolina) strives for the readable, diction in the middle range, fidelity to sentiments, ideas, images. He uses a loose five stress line.

**AESOP'S FABLES, TOLD BY VALERIUS BABRIUS,** Denison B. Hull, trans. (Chicago, 1960, unpage, \$5). A beautiful book with nice line drawings. Into rather colloquial verse. All the 142 fables are here. Hull is a Chicago architect.

**ENGLAND—WEG DER MITTE,** Hans-O. Wilde, (Stuttgart, Deutsche Verlags-Anstalt, 1959, 640 pp., DM 24.80). "The Englishman, like a sailor on shore, preserves his equilibrium by rolling from side to side, still keeping somewhere near the middle of the road. His institutions, both secular and religious, reflect this national habit." This statement from the preface of the Prayer Book may well be taken as the Leitmotiv of this excellent scholarly study

which traces England's middle of the road policy through the last three and a half centuries.

HORST FRENZ

INDIANA UNIVERSITY

**HONOR AND THE EPIC HERO,** Maurice M. McNamee (Holt, 1959, 190 pp., \$5.50) Professor McNamee (St. Louis U.) is concerned with the embodiment of magnanimity in the epic hero from Achilles to Milton's Adam and Christ. The book attempts to show how, as each culture reshapes the previous culture's conception of heroic greatness, it creates a new heroic image and breathes life into it. Father McNamee's hand is not so sure with the classical epics or with Spenser and Milton; his analyses are too cursory, too unsubtle, too inclined to force a mold. In the chapter on Beowulf, his hand is very sure; the book was worth writing if for this chapter alone.

PAUL A. OLSON

THE UNIVERSITY OF NEBRASKA

**DARK CONCEIT: THE MAKING OF ALLEGORY,** Edwin Honig (Northwestern, 1959, pp. 210, \$4.50). The style of Professor Honig (Brown) is as deep and dark as any allegory. But fortitude will reward the explorer of these pages. After an examination of the rise of allegory and its critical demise in the 19th century, the author places allegory where it should be, among the honored literary techniques. Honig then briefly but cogently demonstrates his thesis that allegory, symbolic in method, has always served and will always serve the literary artist in achieving "objective reality." The thesis is elaborated by examples from the work of Melville, Hawthorne, Kafka, Lawrence, Joyce, and others.

LOUIS H. LEITER

THE UNIVERSITY OF NEBRASKA

**IMAGE AND MEANING: METAPHORIC TRADITIONS IN RENAISSANCE POETRY,** Don Cameron Allen (Johns Hopkins, 175 pp., 1960, \$4.00). Professor Allen of Johns Hopkins "likes to read poetry when it is possible in terms of its poetic antecedents," and in this little volume he considers eight poems, by Spenser (two), Herbert, Lovelace, Marvell (two), and Vaughan; and he adds an essay on *The*

*Tempest* for good measure. When he takes as his point of investigation a genuine difficulty in the text, Professor Allen is able to illuminate the poem before him. This is certainly true of his study of "Muiopotmos, or The Fate of the Butterflie." His historical information carries its own weight here. But sometimes the learning buries the poem and is simply irrelevant, however interesting it might be. Not everybody can think that the story of the Odyssey has a basic relevance to *The Tempest*, for example; nor will everybody be entirely satisfied with the information collected to illuminate the "March Eclogue" of *The Shephearde's Calender*. Lots of nice footnotes, though.

R. E. K.

SHAKESPEARE'S COMEDIES, Bertrand Evans (Oxford, 1960, 337 pp., \$6.75). The subject of this big book is dramatic irony in Shakespeare's comedies: "Between the awareness that packs our minds [that is, the minds of us the audience] and the ignorance that afflicts the participants lies a crucial—and highly exploitable—discrepancy." Professor Evans (University of California, Berkeley) considers the relative awarenesses of audience and participants in all the comedies, beginning with the "first explorations" through the sunny comedies to "approach the sunnir" on to the "planetary romances" and ending with the "mask and the mantle" of *The Tempest*. He sticks to his subject and analyzes each play scene by scene, looking for dramatic irony. This book is a monument of German-American scholarship: thorough, heavily documented (no footnotes; lots of cross references), exhaustive within carefully defined limits. It is Germanic also in its total lack of humor, its inability to communicate a sense of joy, its shortage of gaiety. One can read for pages without being made aware that the subject is *comedy*. Here there are few accidental perceptions and illuminating observations by the way. Instead there is a full description of Shakespeare's "awareness and control" of a certain technique. One wishes Professor Evans would give himself a little more latitude. Sometimes the surest road is the road *around*.

R. E. K.

BEN JONSON AND THE LANGUAGE OF PROSE COMEDY, Jonas A. Barish (Harvard, 1960, 335 pp., \$5). Professor Jonas (Berkeley) begins his analysis of Jonson's prose with an account of prose style in the Tudor theatre and continues with a valuable comparison of the prose of Jonson and Shakespeare. His account of the language of *Epicoene* and *Bartholemew Fair* is scrupulous. If his conclusions are not novel, his means are. All students of prose style—not simply of Jonson—had better have a look at this book.

R.E.K.

THE BROKEN COMPASS. A study of the Imagery in Ben Jonson's Comedies. Edward B. Partridge (Chatto and Windus, 1958). The first part of this book by Partridge (Bucknell) almost breaks its own compass. Its discussion of the theories of imagery from the Elizabethan era to our own is decidedly turgid. There is no Ariadne's thread out of the maze. With his fairly detailed discussion of *Volpone* the book suddenly takes vigorous life. Yet occasionally in the midst of careful *explication de texte* (as on p. 72) a significant image is not commented on. Partridge's biggest lacuna, however, is in his neglect of the effect of the Masque and masquing techniques in *Volpone*. Nano and Castrone form the rude antimasque to the "lordly" Masque of Volpone and the unwitting Cela. The final lines of the song which climaxes the mock-Masque episode are not "Tis no sinne etc." but "That the curious etc." Nevertheless, the chapters on *Volpone* and *The Alchemist* are the best of the book and a worthy contribution to Renaissance study.

JOHN P. CUTTS

UNIVERSITY OF OKLAHOMA

SCENES AND MACHINES ON THE ENGLISH STAGE DURING THE RENAISSANCE, Lily B. Campbell (Barnes, 1960, 302 pp., \$7.50). Published first in 1923, now happily reprinted. Miss Campbell has been at UCLA, is now emeritus.

SHAKESPEARE, HENRY IV PART I; KING LEAR, W. F. Langford, ed. (Longmans, Swan ed., 1960, 159 pp., 175 pp.,

paper & sewn, \$1 ea.). Good clear text, glossary in footnotes, further notes in back. Illustrations, general introduction dealing with life, stage, sources and (most helpful) brief critical comments by celebrated critics. First rate job.

**THE JOURNEY OF NIELS KLIM TO THE WORLD UNDERGROUND**, Ludvig Holberg, ed. James I. McNelis, Jr. (Nebraska, 1960, 236 pp., paper, \$1.40). Honored by its contemporaries, this 18th-century example of the imaginary voyage will not be familiar to most American students of that period, who know Holberg, if at all, as a writer of Molièresque plays. It happens that the present edition is the eighth in English (the first since 1845) and the sixty-third in thirteen languages. *Niels Klim* originally appeared (1741) in somewhat unexciting Latin prose, and the anonymous English translation of 1742 on which the present text is based does little to exhilarate it (e.g., "But no reply being made, my ardour, that had languished, kindled anew"). Mr. McNelis of Humboldt State College does what he can for the modern reader. Holberg's Latin quotations are eased into the footnotes and certain archaisms, verbal and typographical, have been modernized. Additional matter from the Latin edition of 1745 has been included, albeit in the 19th-century language of the first edition to english it. Though these and other editorial decisions are carefully noted, the result, for bibliographical purposes at least, is that the present text cannot be used in place of the 1741 original. To the less specialized reader, of course, this will not matter. What does is that the text and Mr. McNelis's full introduction will permit us to compare this antiutopian work, once thought to have preceded and influenced *Gulliver's Travels*, with that of the greater man, to the considerable illumination of both.

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**FANNY BURNEY, NOVELIST, A STUDY IN TECHNIQUE**, Eugene White (Shoe String, 1960, 82 pp., \$3). In six chapters, White (Ohio Wesleyan) considers biography of author, plot, characterization, manner of presentation, style, total

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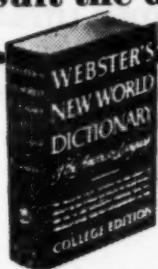
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